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THE WORLD'S METROPOLIS.

LONDON, August 12, 1880.

It is difficult to determine whether it is weakness or perversity on the part of the British public that insures to certain privileged favorites and to their productions a much more considerable meed of success than can be attained by less familiar men and means, although they may both be a hundredfold more deserving of approbation. It is of course pleasant that individuals who have done good service to the theatre should be possessed of an amount of public confidence and favor, not but that those who are generally regarded with the greatest favor in this regard are those who have achieved the most satisfactory personal, that is to say, financial, results. It is only right, too, that the work of an author, who, having been accorded an initial hearing, has given a good account of himself, should be received with at least attention; but it seems now and again that public sentiment runs away with public judgment, and good-naturedly creates a success out of efforts by familiar heads and hands, which if produced by unknown genius, would at once be relegated to the limbo of hideous failure. These remarks are induced by a contemplation of the extended success achieved by Mr. H. J. Byron's piece, *The Upper Crust*, which has been playing at the Folly for about six months, and which bid fair to run for as many more. The piece, which was written for Mr. Toole, and is indeed nothing but a setting designed to enhance the brilliancy of that managerial star, is simply the most childishly weak example of dramatic invention (?) and construction that has recently been seen on the boards, and coming as it does from the man who is supposed to be our representative light comedy maker, the fact is the more lamentable. The individuals introduced are the most familiar of all the regular characters of provincial society plays. The parvenu father seeking for an aristocratic alliance for his beautiful and accomplished daughter, the insouciant aristocrat with a secret and a shallow-brained son, who conveniently resides next door, the garrulous female aristocrat of a certain age who puts up with the colloquial outrages of the parvenu rather than lose the last forlorn matrimonial hope, and the poor but proud young man who utters nothing but the most exalted sentiment and at the last moment turns out to be the son of the elderly and aristocratic sinner. The construction of the play is as weak as its characters are hackneyed—which is probably an inevitable consequence, on the principle that you can't erect satisfactory buildings with bricks that have been worn out for years. The most ordinary and necessary sequences are regarded as startling events—and the most astonishing conclusions are arrived at and accepted without any warrant whatever—that grand climax, the recognition of the hero by the aristocratic culprit, being very much on the Box and Cox idea—"Have you such a thing as a strawberry-mark on your arm?" "No!" "Then you are he." Which everyone at once believes with the solitary satisfactory result that it ends the play.

But the marvel of it is that this sort of stuff has been received with great applause. This can hardly be attributable to the acting, for with the exception of the part played by Mr. Toole (who again gives that familiar impersonation of himself), there is no opportunity for display by any of the actors or actresses engaged. It can only be set down, therefore, to the blind devotion with which the public follow any leader whom they have themselves set up, with the result that plays like *The Upper Crust* prove mines of wealth to author and manager, while far more meritorious performances result in artistic discouragement and financial discomfiture.

It took three people to write the new play for Drury Lane, and it takes over twenty to enact the principal parts, leaving out of the question some scores of supernumeraries. *The World*, as it is vaguely but comprehensively entitled, is simply an elaborate melodrama, and its various tableaux and sensation effects are loosely strung together by a wandering film of story which was probably supplied after the incidents had been arranged. The action takes place in Africa, on the high seas, and in London. The plot treats of the entanglements that arise from the evil machinations of a Jewish villain, who does the comic business, two or three ordinary villains, one or two representatives of the blood-and-thunder school of villainy, and a particularly villainous brother of the hero. The efforts of this congregation of naughty men are directed against a youthful baronet and a fair maiden—who manage, however, to ultimately to achieve that happiness which always rewards good and virtuous members of society. In the course of the piece we are treated to an explosion on board ship—to a dying scene on a raft—to a rescue by a passing vessel—to a glimpse of fashionable life as enjoyed at the Westminster Aquarium—to some exciting incidents in a madhouse—to a fall down an elevator, with an immediate descent of the lift itself to follow, and to a large number of equally exciting episodes. All these effects are produced in the most realistic manner; and it is a literal fact that no expense has been spared in the mounting. Equal attention has been paid to the representation. Mr. Augustus Harris, the youthful but by no means inefficient manager of the theatre, besides sharing with Messrs. Henry Pettitt

and Paul Meritt the responsibilities of the authorship, himself plays the peculiarly repulsive part of the brother—and in such a manner as to gain nightly perfect volleys of hissing and hooting. The part of the hero is allotted to the robust Mr. William Rignold—darling George's brother—and a very manly rendering is the result. Mr. Arthur Mathison, author, actor, composer and sweet singer in one, plays one of the minor villains, and has but one chance, of which he does not fail to take full advantage. He is the gentleman whose career closes on the raft in the second act. Mr. J. R. Gibson, who has recently been essaying, with success, many of the late Phelps' parts, as Sir Pertinax, and so on, plays with much quiet effect a typical family lawyer. Mr. Harry Jackson as the rascally Jew has a part that suits him to a T, and which he suits quite as well. The female interest in plays of this sort is always minimum, but in the hands of Miss Fanny Josephs, Miss Fannie Brough and Miss Helen Barry, what is to be done is well done. None of the numerous other parts demand more than passing mention.

After this abnormally sensational season Drury Lane will subside into its usual condition of sombre dignity. The lighter fare having been disposed of, an engagement has been offered and accepted by Mr. John McCullough, who will appear in the first instance as *Virginius*—one of his best parts. It is possible that this appearance may stir up Mr. Edwin Booth, who remains in Scotland and proposes to make quite an extended tour in the provinces—on pleasure merely—before coming to London. He has already refused two or three offers which have been extended to him.

Despite certain expressed expectations, it is pleasant to record that the Mastodons are doing tremendous business. The immense house in the Haymarket is nightly crowded and money is turned away. The last item on their programme is, or has been, a burlesque of Bronson Howard's *Banker's Daughter*, called *The Broker's Daughter*. The London critics without exception alluded to it as a skit upon a society bearing the latter name now very popular in New York. Considering that for nearly six months an Anglicised adaptation of Mr. Howard's play was given at the Court Theatre, this does not say much for the London critics' acquaintance with the contemporary drama.

Offenbach's very lively opera, *Mme. Favart*, after more than a year's run at the Strand Theatre, retains all its powers of attraction. This is in no small degree due to the excellence of its representation. The plot, as you know, turns on the adventures of the celebrated French cantatrice with the great Marshal Saxe, of whom we hear a good deal in the course of the opera, though we do not see him. This part has been played with charming animation and bewitching naivete by Mrs. Florence St. John—though for the present, that lady being ordered a vacation, as many ladies are about this time, a newcomer, Mlle. Sylvia, is successfully singing the part. M. Marius as Charles Favart, the husband of Madame, is excellent—as indeed he always is. M. Marius is one of the most genuine comedians that we have. He always plays as if his part was something more than a vehicle for provoking laughter, which is more than can be said of some of the gentlemen who play similar roles. Mr. Henry Ashley, whose first appearance in London was as the sensual old hypocrite in *Pink Dominoes*, gives an impersonation of a similarly virtuous old aristocrat, half blind, half deaf, but still redolent of the period when he was a court exquisite, which is simply perfect. Mr. Ashley is matchless in this not too agreeable line of character, which, however, never becomes objectionable in his hands. Mr. Bracy, Mr. Harry Cox and first Miss Violet Cameron, and now Miss Laura Cartwright, are all that could be desired in the other principal parts.

Mr. Boucicault can hardly be said to have achieved a triumphant success with his new play, *The Bridal Tour*. There is nothing particularly novel either in plot or treatment, and the involvements that the story undergoes render anything like satisfactory analysis out of the question. The representation, while good all round, does not include any very astonishing displays. The bill contains the names of Mrs. John Wood, Miss Winifred Emery, Mrs. Alfred Mellon, Mrs. Canninge and Miss Edith Bruce, Mr. H. B. Conway, Mr. Howe and Mr. J. G. Grahame.

Mr. Harry Becket, who in this piece makes his first appearance on the London boards, scored a decided hit. He plays the part of an ex-captain, who has ever on his mind the knowledge of the fact that he has unwittingly committed bigamy, and is perpetually troubled with apprehension as to the consequences. It may be imagined how much Mr. Becket made of such a character.

Mr. F. A. Schwab has returned to London, having completed his arrangements for the Bernhardt support. The company, which does not sail for some two months, comprises artists all of whom have in turn successfully appeared at the Odeon, Gymnase, Porte St. Martin, Theatre des Arts, etc. In France it is no longer customary for a theatre (excepting the Comedie Francaise) to maintain stock companies. A perpetual exchange goes on—an actor or actress describing a circuit of the theatres, playing such parts as physique or other peculiarity may render them especially suitable for. Here are the names of the principals: Mlle. SARA BERNHARDT! (small caps, please); Mlle.

Jeanne Bernhardt, first juvenile; Mlle. Mea, leading lady; Mlle. Sidney, juvenile; Mme. Gally, ingenue; and Mlle. Martell, "jeune amoureuse." This last is too sweet for translation. It will be noted that there are no "old women" in the company. Old men, however, are to be found—M. Bouilloud being at their head. M. Angelo is engaged as leading man, M. Gally is second "jeune premier," M. Gangloff plays character parts, M. Chamounin leading comic parts, and M. Theferjanother line that is best left untranslated, "jeune comique amoureux." The list is completed by M. Delatraz and M. Joliet, for utility business. M. Alex. Defosse, ex-manager of the Theatre Royal at The Hague, has been appointed regisseur, and Mme. Joliet of the Vaudeville, Paris, souffleur. The salary-list of this company (with the exception of Sara) exceeds \$7,000 per month!

In this connection it may be mentioned that Sara will occupy more than thirty dresses during the performance of eight pieces—an average of four dresses to a piece. This extensive wardrobe involves an outlay of \$15,000—about \$500 per dress. In addition to this, Sara has given an order for ten extra toilettes for what we may regard as personal use. It is evident that Sara proposes to enter into social as well as histrionic relations with America. And, final note on this subject—while shopping the other afternoon, she purchased three hundred pairs of gloves at one store.

W. C. T.

LONDON, AUG. 17, 1880.

There is but little activity at present manifest in theatrical affairs, and for the very excellent reason that it is difficult to beat up an audience—that is, a paying audience, for there are always plenty of folks to be found who won't object to the trouble of visiting a theatre if they can be accommodated with good places for nothing. But this is not a paying game for the management, and a house occupied only as to pit and gallery is not altogether satisfactory. The ordinary occupants of stalls and dress circle, and a considerable percentage of family circle denizens, are at this time engaged in that annual season for healthful recreation which few of them satisfactorily discover. An increase of health, in the first place, means a decrease of wealth—the proportion being, as a rule, about 50 per cent. in favor of the decrease. But if the yearly scramble around amid fresh scenes has its drawbacks, it is the correct thing to do—and consequently it is done. Those of our managers and actors who can afford it, and some of them who cannot, are following the examples thus set them; secreting themselves in nooks and corners from whence we now and again hear of them as achieving great feats of mountaineering, as experiencing hairbreadth escapes, as performing deeds of daring, and generally as distinguishing themselves in such a manner as to obtain for themselves a good and cheap advertisement—which is far more effectual than the most costly and elaborate scheme of more regular public announcement. Theatrical management is by no means a bad speculation when it enables its professors to close their theatre for a month or six weeks—as the Kendals and Mr. Hare do at the St. James, as Mr. Irving does at the Lyceum, as Mr. Bruce and Miss Ward do at the Prince of Wales, and as the Bancrofts do at the Haymarket—while they wander off with bulky portemonnaies and clean cheque-books in quest of nothing but their own enjoyment. The Bancrofts are especially fortunate, for by their subletting arrangements they do not suffer from having to pay the rent of an empty house.

Mr. Hollingshead of the Gaiety may almost be styled the Anglo-American manager—indeed, he has gone so far as to announce an "American season," which opened with Raymond, and continues with the *Floresces*. It was calculated that *The Mighty Dollar* would be produced immediately in succession to *Colonel Sellers*, and it is only the disastrous failure of the latter that occasions the present break in the "American season." But it may very well be asked whether Mr. Hollingshead does not by this time begin to regret his courageous international ideas. At any rate he must regard with some anxiety the result of the introduction of his second sample of American goods. His perspicuity as a manager has been questioned, with much justice, since he allowed such a dramatic inanity as *Sellers* on the boards of the Gaiety—a theatre to which people have been in the habit of going without inquiring what attractions were presented, but merely because it was the Gaiety, where amusement was certain, even if it consisted of nothing but the delights of Byron's burlesques. No particularly elevated position can be assigned to these efforts, on their own merits, but played as they were by Nelly Farren—the evergreen spouse of the ponderous and sombre Mr. Soutar, stage manager and heavy man at the same theatre—by Edward Terry, and by Edward Royce, both of them inimitable in their lines, there was always a vast amount of laughter to be obtained from them; while the feminine settings were upon a scale of liberality that never failed to arouse enthusiastic appreciation. It is quite sad now to visit the theatre and regard the stalls, where erewhile Crutch confided to Toothpick certain spicy particulars with reference to the particular fair one whom Crutch delighted to honor, receiving in return details as to Toothpick's latest entanglement with such and such another symmetrical divinity. The Gaiety will not be itself until Manager Hollingshead abandons international principles, and resorts to the business which for so long a period put money in his purse, though possibly The

Mighty Dollar will attract equally mighty sterling, as we all of us certainly hope it may.

It will be comforting to Mr. Leavitt, with an anticipatory regard to his own interests, to note that the Tambour-Major has proved so successful that the Alhambra management have been enabled to declare a dividend of no less than 12½ per cent. for the six months. This agreeable result is to be attributed as much to the excellent rendition and appropriately splendid mounting as to the intrinsic merits of the piece. Certainly the music is of the most melodious that Offenbach has produced; and at a house like the Alhambra melody and "go" are more appreciated than technical subtlety. But Mr. H. B. Farnie, to whom the task of writing the libretto was entrusted, can only be congratulated on the decision with which, having mixed the characters up for the space of four acts, he suddenly concludes that the play is long enough, and without bothering himself any further, rings up the curtain for a fifth act, in which all desirable happiness has somehow or other been attained. The consequence is that problems as to the solving of several interesting entanglements remain unanswered to this day. Neither can the dialogue be considered as overpoweringly witty, it being, in fact, a very commonplace collection of leading observations, with necessary retorts. Therefore the management are not under so many obligations to Mr. Farnie as they might be, and as they certainly are to Mr. Carleton, the vocal star of the evening, and to his less musical but equally valuable dramatic confreres, Messrs. Mervin, Leslie and Kelleher, and a Miss Constance Loseby and Miss Fanny Leslie. Both these ladies are, however, temporarily absent from the cast—the place of Miss Loseby, who is on vacation, being tolerably well filled by Mlle. Emelie Petrelli (who did not succeed when she attempted Josephine in *Pinafore*), and Miss Leslie, who is indisposed, being satisfactorily replaced by Miss St. Quentin. The indisposition from which Miss Leslie suffers is variously stated, some people ascribing it less to natural causes than to a certain lack of amity between the lady and the rest of the company, founded, as her friends assert, upon unsurprising jealousy, and as the others say, upon a too arrogant assertion of her dignity as a manager's wife, which she considered rendered her less amenable to rules of professional etiquette. This, however, has not had any effect upon the fortunes of the piece, as the above-mentioned result of the half-year's working proves.

The one-hundredth night of *The Danites* in London, which was also the last night of their present season, was celebrated by a supper in accordance with a fashion that is becoming very prevalent among those managers who have the fortune to produce plays that run for such a period. The provincial tour of the piece is now beginning with a preliminary two weeks at the Standard Theatre. This is the cast: Sandy, Mr. Rankin (of course); Nancy, Mrs. Rankin (equally of course); the Parson, Mr. James Carden, a gentleman who, originally hailing from America, has for a long time past been playing in what we may call heroic melodrama in the English provinces. Messrs. E. M. Holland and Harry Hawk retain their positions of the Judge and the Chinaman, as does Mr. Waldron that of the Danite, Hezekiah Carter, the other avenger being represented by Mr. Chappell. Mr. D. C. Stuart has been engaged for Limber Tim, and Mr. Wm. Lee plays Grasshopper Jake. Mr. Wm. Lee used to play Stubbs, and then he was known as Mr. L. Williams. At present Mr. Blythe represents that character. The ladies who have been playing in London will go on tour—that is to say, Miss Isabel Waldron will play the Widow; Miss Randolph, Captain Tommy, and Miss Marble, Bunker Hill. The Danites will reappear in London about Christmas, probably at Sadler's Wells.

Mr. W. E. Sheridan, who has made such a hit as the Parson in the Danites, is taking a short holiday in Scotland, preparatory to returning to America. Another wanderer who will shortly return—and he has been much longer from his native heath—is Mr. Horace Vinton, who has been engaged for Wood's Museum at Philadelphia. He has made something of a success here as Sir Percy Wagstaff, with the provincial tour of *Pink Dominoes*.

Music hath charms to soothe the savage correspondent's breast—wherefore mention is made of the concerts periodically given by the Dilettanti Club, at their rooms in Argyle street. Who or what the constituents of the Dilettanti Club may be is not deposed, but that their entertainments are very agreeable is cheerfully admitted. At recent concerts an American lady and gentlemen—Mr. and Mrs. A. B. Furlong of Boston—have been singing with results equally satisfactory to themselves and to their auditors. The circle of successful American vocalists in London becomes wider and wider, and Mr. and Mrs. Furlong assuredly occupy honorable positions therein.

There is an item this week, the substance of which has been conveyed to you before this by cable, and which it is difficult to satisfactorily treat of in writing—the awfully sudden death of Adelaide Neilson. There have been about a dozen versions of the circumstances that attended this shocking event, the latest received idea being that the deceased was brought about by aneurism of the heart, accelerated by the drinking of a glass of iced milk—a simple thing in itself,

but according to the French doctors an act full of danger. But it is to be hoped—it will, indeed, according to certain information, be absolutely necessary—that serious inquiry will be instituted. Already there are rumors in the air of a more disquieting nature—it being even whispered that a double arrest has been made in Paris, in connection with the event. But confirmation, so far, is lacking, and long before this is printed it will be definitely known whether the rumor is but an ugly canard, or whether there is to be unraveled a tragedy in the history of the dead tragedienne. W. C. T.

FROM THE OTHER SIDE.

—Rehearsals of *Nana* are shortly to begin at the Ambigu, Paris.

—Gondinet *Les Braves Gens*, written for the Gymnase, is finished.

—The foundations for a new theatre for Huddersfield, England, have been laid.

—M. Ballade has disposed of his interest in the *Troisième Theatre Francais* to M. Desnoettes.

—The medallion representing the features of Schumann has been stolen from the monument erected in his honor.

—Juan Eugenio Hartzenbusch, the Spanish dramatist, is dead at the age of 74. He was the son of a cabinetmaker.

—Sara B. is to tour in France with Frou-Frou and Adrienne, and is to receive 50,000 francs for twenty-five performances.

—Henri Rochefort is again to come forth as a dramatist, and a play from his pen has been secured by the Paris Vaudeville.

—M. Paul Meurice will be director of the Paris Gaité, under the new departure. The name of the house will be changed to Theatre de Paris.

—Mr. Walter Gooch has secured Edwin Booth for the opening of the Princess Theatre, London. He will make his entree in a Shakespearean role.

—Miss Jenny Howe has ended her connection with the Opera, M. Vaucorbeil having declined to grant her the increase of salary she demanded.

—The engagement of Mlle. Leroux at the Comedie Francaise has been cancelled. The young lady was pronounced "defective" in tragic roles. She was a pupil at the Conservatoire.

—Mlle. Schneider, of Grande Duchesse fame, will appear the coming season in Paris. She has been engaged to create the principal part in *La Cantiniere* at the Nouveautés. The operetta is by MM. Burani and Planquette.

—Mr. D. H. Harkins has been playing a round of Shakespearean characters at the Prince of Wales' Theatre, Warrington, and the Era correspondent says, "to unusually good business." This will be pleasant news for Mr. Harkins' thousands of friends in New York City.

—M. Nutter, archivist, and M. Garnier, architect of the Opera, have an intention of organizing at the Academy of Music a theatrical museum, embracing all the objects appertaining to dramatic and lyric art, and characterizing it at the various epochs of its history. The collection ought to prove most interesting.

—Mr. Sothorn is quoted by a correspondent of the Boston Herald as writing thus: "Dear W—: After the cutting I felt better, but this morning another large abscess showed itself, and that, in a few days, will also have to be opened. Oh, it's so wearying and wearing! God only knows how the whole thing's going to end."

—Mr. Arthur Sullivan's new religious cantata, "The Martyr of Antioch," will, it is asserted, do the composer immense credit. It is learned without being stiff, melodious without being trivial, distinguished and original, and severely correct without being dry and tedious. The score of this cantata, as well as that of *The Pirates of Penzance*, has been sold to Messrs. Chappell & Co.

—Asnières, France, is the suburban retreat of a host of well-known dramatic authors and musicians, besides being the favorite abode of numberless actors, actresses, singers, and artists in every branch of the profession. Some busy brain among this inventive colony has conceived what ought to prove a happy idea, and it is to be carried out immediately. A review is to be written in which all the dramatists and musical composers of Asnières will have a hand, and it will be performed in a couple of months at the little theatre there for the benefit of the poor of the place. MM. Paul Burani, Cadol, and Georges Duval are to prepare the scenario, and then lots will be drawn for each of the scenes to be given to the many collaborators, both literary and lyrical.

—The Society of Dramatic Authors and Musical Composers is very strict in the exacting of its rights and privileges. It has just brought some instrumental societies, the fanfares of St. Maude, Montsouris, and of the 11th Paris Arrondissement, before the Tribunal of the Seine, for having frequently performed in the public gardens pieces composed by members of the society, without any previous permission from the authors, and without paying the usual "dues"; damages to the amount of 2,000 francs were claimed in each instance. It was shown that the fanfares did not play for money, there was no receipt at the gate in any instance, so no division of profits could be made, as there were none. The Court admitted the claim of the society in principle, but the offending fanfares were merely sentenced to fines of five francs each, and the payment of five francs damages for each author whose pieces had been played by them.

—Paris correspondent London Era: In a new piece in preparation at the Theatre des Nations, called *Les Nuits du Boulevard*, is a scene laid in a cabinet particulier at Brebant's famous restaurant, during which supper is served. The proprietor of the house, which is so largely patronized by artists and literary men, has written to M. Ballade, the Director, to tell him that he cannot allow any pasteboard fowls, or other mock eatables or potables to appear on the table during the meal. "When one sups at Brebant's, even on the stage, one must sup well," he says, and thereupon promises to send every night during the performance of the new play "a genuine restaurant supper, which will be served by his genuine waiters with their genuine whisks." M. Brebant will not tolerate falsification in any form, and it is to be hoped his example will be followed by other restaurateurs for other stage suppers; actors and actresses would thus have a substantial addition in "kind" given to their salaries.

DRAMA IN THE STATES.

WHAT THE PLAYER FOLK ARE DOING ALL OVER THE COUNTRY.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

AGNES LEONARD: Albany, 6.
AGNES WALLACE-VILLA CO.: Portsmouth, 6; Richmond Ind., 11, 13.
A. M. PALMER'S UNION SQUARE CO.: Chicago, 9, five weeks; Philadelphia, Sept. 20, two weeks.
ANNIE WARD TIFFANY COMB.: Baltimore, 30, one week; N. Y. City, Sept. 6.
ALL THE RAGE COMB.: Chicago this week; Cincinnati, Sept. 13.
ADA GRAY COMB.: New York City, 30, one week; Cincinnati, 6, 2 weeks.
ADA CAVENDISH: Rochester, 30; New York City, Sept. 13, two weeks.
AGNES ROBERTSON: Philadelphia, Pa., Sept. 13, week; Baltimore, 20, week.
ABERLE'S MINSTRELS: Bedford, 2; Portland, 3; Haverhill, Mass., 6; Newburyport, 7; Lawrence, 8; Lowell, 9; Gloucester, 10; Lynn, 11.
ABNEY'S SPANISH STUDENTS: Cincinnati, 5, week.
BUTLEY CAMPBELL'S GALLEY SLAVE: Brooklyn, 30, week; Hartford, Sept. 9.
BARNEY MACAULEY'S MESSENGER: Lexington, Ky., 3, 4, 5; Cincinnati, 6, week; Akron, O., 17.
BEN MAGINLEY'S DEACON CRANKITT: Baltimore, 30, week.
B. W. P. & W.'S MINSTRELS: Williamsburg, L. I., 30, week; Baltimore, Sept. 6, week; Norfolk, Va., 13; Petersburg, 14; Richmond, 15; Washington, 16, 17, 18; Cincinnati, 20, week.
BIG FOUR MINSTRELS: Lynchburg, Va., 4; Danville, 5; Greensboro, N. C., 7; Charlotte, 8; Spartanburg, S. C., 9; Greenville, 10; Newbury, 11; Columbia, 13; Charleston, 14, 15; Savannah, 16, 17; Augusta, 18; Athens, 20.
BUFFALO BILL COMB.: St. Paul, 2; Minneapolis, Minn., Sept. 3, 4; Red Wing, 6; Winona, 7; Lacrosse, 8; Portage, 9; Watertown, 10; Racine, 11; Chicago 13, week; Rock Island, 22; Davenport, 23.
CHILD OF THE STATE: Madison, Wis., 13; St. Paul, 17, 18.
C. L. DAVIS: Oil City, Pa., 2; Franklin, 3; Meadville, 4; Cincinnati, 6, week.
COLLIER'S BANKER'S DAUGHTER: Buffalo 30, week; will make material changes in route as published last week.
CRITERION COMEDY CO.: Bloomington, 2, 3.
CALLENDER'S GEORGIA MINSTRELS: Hop-ship and jump route.
DAVEY CROCKETT COMB. (Frank Tannehill as Davy): Mayfield, Ky., 2; Cynthia, 3; Mt. Sterling, 4; Winchester, 6; Richmond, 7; Lancaster, 8; Lebanon, 9; Danville, 10; Harrodsburg, 11; Frankfort, 13; Shelbyville, 14; New Albany, Ind., 15; Elizabethtown, Ky., 16.
DENNIS THOMPSON: Youngstown, O., 2; Chicago, 6.
EMMA ABBOTT OPERA CO.: Columbus, O., 9, 10; Milwaukee, 16, 17, 18.
FELIX VINCENT COMB.: Wabash, Ind., 7, 8, 9, 10, 11.
FLORENCE HERBERT DRAMATIC CO.: Bloomington, Ill. (Fair week), 30.
FORBES THEATRE CO.: Racine, Wis., 3, 4; Madison, 6, week; Oshkosh, 13, week; Ottumwa, Ill., 20, 21; Decatur, 22 to 25; Bloomington, Ill., 27, 28, 29.
FOUR SEASONS COMB.: Mahanoy City, Pa., 2; Pittston, 9; Columbia, 15.
FRANK MAYO: Cincinnati, 13, week.
GOLDEN GAME COMB.: New York, 30, two weeks.
GULICK-BLAISDELL CO. 1 (John Dillon): Nebraska City, 6, 7, 8; Des Moines, 9, 10, 11.
GULICK-BLAISDELL CO. 2 (Harry Webber's Nip and Tuck): Council Bluffs, 3; Omaha, 4; Des Moines, 6 to 11.
GULICK-BLAISDELL CO. 3 (Hop-Scotch): Monmouth, Ill., 2, 3; Burlington, Ia., 4; Des Moines, 6, 7, 8; Nebraska City, 9, 10, 11; Lincoln, 13; Seward, 14; Crete, 15; Portsmouth, 16; Creston, 17; Council Bluffs, 18.
GUS WILLIAMS COMB.: Cincinnati, 29, week.
HARRY RICHMOND'S OUR CANDIDATE: Troy, 1, 2; Washington, C. H., 3; Chillicothe, 4; Circleville, 6; Lancaster, 7; Zanesville, 8, 9; Newark, 10; Mt. Vernon, 11; thence through Penna.
HAVERLY'S WIDOW BEDOTT COMB.: Oakland, 2, 3, 4, 5; San Jose, 6; Stockton, 8, 9, 10, 11; Nevada City, 13; Grass Valley, 14; Reno, Nev., 15; Carson City, 16; Virginia City, 17, 18; Salt Lake City, 20, 21; Cheyenne, 23.
HERNE'S HEARTS OF OAK: Detroit, 25, week.
JANE COOMES: Sharon, Pa., 2; Newcastle, 3; Youngstown, O., 4; Canton, 6; Kenton, 7; Dayton, 8; London, 9; Columbus, 10, 11; Hamilton, 13; Elmhurst, Ind., 14.
JARRITT'S CINDERELLA: Lancaster, Pa., Sept. 6.
JARRITT & RICE'S FUN ON THE BRISTOL: Boston, 30, two weeks.
J. K. EMMET: New York City, 30, week.
JOHN JACK AND ANNIE FIRMIN: Reading, 2; Pottsville, 3; Allentown, 4.
JAY KIAL'S HUMPTY DUMPTY: Susquehanna, Pa., 2; Binghamton, N. Y., 3; Elmira, 4.
JOHN MCCULLOUGH: Utica, Sept. 6; Syracuse 7; Detroit, 13; Muskegon, 21.
JOSEPH JEFFERSON AND MRS. JOHN DREW: Philadelphia, Sept. 13; Wilmington, Del., Oct. 4; Lancaster 5; Harrisburg 6; Reading 7; Pottsville 8; Easton 9; Newark, N. J., 11, 12; Paterson 13; Albany 14; Troy 15, 16; Boston, 18.
JOSEPH MURPHY: Toronto, Can., Sept. 6, week; Kingston, 13; Montreal, 14 to 19.
KATE CLAXTON: Lawrence, Mass., Sept. 2; Manchester, N. H., Sept. 3; Hartford, 23; Williamsburg, 27, week.
LAWRENCE BARRETT: Milwaukee, 11; Detroit, 13, week.
LEAVITT'S SPECIALTY COMB.: Brooklyn, 30, week; Philadelphia, Sept. 6, week; Boston, 13, week.
LEAVITT'S RENTZ-SANTLEY CO.: Providence, R. I., 3, 4.
LEAVITT'S MME. RENTZ MINSTRELS: Lancaster, Pa., Sept. 6.
MAGGIE MITCHELL: Chicago, 6, two weeks; Cincinnati, 20, two weeks.
MARIE PRESCOTT: Mt. Sterling, Ky., 2, 3, 4; Cincinnati, 6, week.
MILTON NOBLES: Toronto, Ont., 30, week; St. Louis, Sept. 6, week; Denver, 29, week; Louisville, Oct. 4, two weeks.
MILES' JUVENILE OPERA CO.: Chicago, 30.
MINNIE PALMER COMB.: Brooklyn, 6.
MITCHELL'S PLEASURE PARTY: Philadelphia, 30, two weeks.
MISS PEXLEY COMB.: Boston, 26, two weeks.
MR. AND MRS. GEORGE S. KNIGHT: Boston, 30; Newport, Sept. 15; Springfield, 28.

Mrs. G. C. HOWARD'S UNCLE TOM: Baltimore, 30, week; Washington, Sept. 6, week; Cincinnati, 13, week.
MY PARTNER: Boston, 6; Springfield, Mass., 20.
NICK ROBERTS' HUMPTY DUMPTY: Columbus, O., 30 (Fair week); Lancaster, O., Sept. 6; Circleville, 7; Chillicothe, 8; Dayton, 9; Indianapolis, 10, 11; Terre Haute, 13; Mattoon, Ill., 14; Springfield, 15; Jacksonville, 16; Peoria, 17; Bloomington, 18; St. Louis, 20.
OUR GENTLEMEN FRIENDS (George Holland): Meriden, Conn., Sept. 2; New Britain, 3; New Haven, 4; Waterbury, 6; Hartford, 7; Holyoke, Mass., 8.
POLK'S GENTLEMEN FROM NEVADA: Youngstown, O., 13; Canton, 14; Akron, 15; Newark, 16; Columbus, 17, 18; Indianapolis, 20, week.
ROBSON AND CRANE: Detroit, Sept. 6, week—open season.
RICE'S NEW EVANGELINE: New York City, 30, two weeks.
REAL & DRAPER'S UNCLE TOM: Corty, Pa., 3, Erie, 4; Sharon, 6; Greenville, 7; Ravenna, 8; Mt. Vernon, 9; Columbus, 10, 11.
RICE'S SURPRISE PARTY: Philadelphia, 30, two weeks.
RICE'S BLOOD OPERA CO.: Toronto, Sept. 20 (Fair week).
SOL SMITH RUSSELL'S EDGEWOOD FOLKS: Park, N. Y., 23, four weeks.
SMITH AND MESTAYER'S TOURISTS: New York City, 23, two weeks; Philadelphia, Sept. 13, two weeks.
SNEELAKER & BENTON'S VARIETY COMB.: Hartford, 2; New Meriden, 3; New Haven, 4; Norwich, 6; Worcester, 7 and 8; Manchester, 9; Lawrence, 10; Lowell, 11; Boston, 13.
STEWART FAMILY: Pittsburg, 30, week.
THE BERGERS: Big Rapids, 6; Greenville, 7; Iowa, 8; East Saginaw, Mich., 9; Bay City, 10; Flint, 11; Albion, 13; Jackson, 14.
THE HARRIS XS (Photos): Cincinnati 30, week; St. Louis, 6, week; Louisville, 13, 5 nights; New Orleans, 19, week.
TONY PASTOR'S TROUPE: St. Louis, 30, week; Chicago, Sept. 6, week; thence to New York City.
TONY DENIER'S HUMPTY DUMPTY: Joliet, Ill., rehearsals until Sept. 2; Milwaukee, 3, 4; Minneapolis, 6 (Fair week).
WILLIE EDGON'S SPARKS: New York City, 30, two weeks.

CIRCUSES.

FOREFATHER'S: Mt. Vernon, 2; Millersburg, 3; Massillon, 4; Jamestown, N. Y., 11; Ravenna, O., 13; Mansfield, 14; Alliance, 15; Wooster, 16; Upper Sandusky, 17; Lima, 18.
SKELLS BROS.: Eminence, Ky., 12; Louisville, 3, 4; Richmond, 6; Lancaster, 7; Lebanon, 8; Elizabethtown, 9; Bowling Green, 10; Clarksville, Tenn., 11; Henderson, Ky., 13; Madisonville, 14; Hopkinsville, 15; Springfield, Tenn., 16.
LONDON: Erie, Pa., 2; Cleveland, O., 3; Youngstown, 4.
BARSCUM'S: St. Louis, 30, week; Jackson, Ill., Sept. 7; Springfield, 8; Terre Haute, 17; Vincennes, 20.

Members of the out-of-town staff are particularly requested to write the word "Correspondence" on their envelopes.

22* CORRESPONDENTS will please obtain from managers or agents their dates as far ahead as they will consent to give them. Write these on a separate sheet and mail with letter each week.

Boston.

Dreams, which was produced at the Park Theatre, Monday night, is a play of that order which is merely written for the purpose of enabling the members of the co. to display their versatility and abilities, consequently no plot of great interest could be expected. Although much amusement was created, I am unable to state that it was a success, the fun being due more to the situations than to the brilliancy of the language. As produced Monday night it contained too much material, and I have since noticed that some of the characters and situations have been omitted, and probably with more cutting and rearrangement it will prove a pleasing entertainment. The first act shows us the home of John Binks, age 70 (Willie Edgdon), and his wife, Ruby Binks, age 65 (Alice Atherton), where they are surprised by the members of their family; after partaking of a hearty supper the guests depart, and John Binks, left alone, falls asleep by the fireside, which ends the act. The second act takes place in a photograph gallery, where a party of young folks arrive and desire to have their photographs taken in costume, the change of costumes enabling them to assume different characters. The act terminates with a remarkably clever revolving scene, which brings us back to the old home with Binks still asleep, who wakes up and informs us that the scene in the photograph gallery is a dream which visited him during the night. In the first act Willie Edgdon gave us a remarkably fine piece of acting, as the old man, and in the second act he created no end of fun in the different characters. Alice Atherton also assumed a number of characters, and as Mary, the child of misfortune, and as the flower-girl, was very successful. Jacques Kruger had a very little opportunity until he appeared as Charlie Dino, and in that character he made a great hit. I have an idea that it would be of benefit to the play if he was allowed to enact that character through the entire second act, as he becomes a great favorite with the audience, and causes much laughter. James Powers is a comedian of great promise; his agile movements proved one of the features of the evening. The Misses Shapleigh and Belton and Messrs. Sanger and Le Clair did not appear to any great advantage, and would probably feel more at home in a different style of play, although Miss Shapleigh charmed the audience with a sweet soprano voice, while Miss Belton proved herself to be the possessor of a wonderful tenor voice, which was one of the surprises of the evening. New musical numbers were introduced, written by E. E. Rice and Woolson Morse, some of the airs being very pretty, and will undoubtedly become popular.

Hearts of Oak at the Boston reminds one of a number of dramas which have been seen in the past, but resembling Enoch Arden more closely than any other story, while there is nothing novel in the treatment of the subject. If a person would be content to merely look at the scenery he would be more than satisfied, but remaining until the close of the play, he is confronted with some very abrupt situations and witnesses some fair acting, and some that is far from being good. It seemed to be the aim of some of the members of the co. to ascertain who could laugh the longest and the loudest during the first three acts, but as the returns are not all in yet, the prize can not be awarded. Frank Aiken was very successful as Terry, and Alice Hamilton as little Chrystal

displayed great intelligence but I must not forget the baby, which was the life of one entire act. The character of Ruby Darrell was no doubt intended for a prominent one, but as enacted here it caused many people to have but little admiration for Chrystal's taste in preferring him to her husband. The scene in the first act, representing the coast with lighthouse, flitting clouds, waves and rain storm, surpassed anything of the kind I have ever seen, and is alone worth the price of admission. Hearts of Oaks remains two weeks longer, after which Chaufra appears as Kit.

Upon entering the Boston Museum Saturday evening I felt as if I was in a new theatre instead of being present to witness the inauguration of the fortieth season at this well-known establishment, but upon the rise of the curtain and the appearance of the familiar faces I felt at home once more; it was indeed a treat to be present and witness the ovations tendered to the members of the co. as they appeared upon the stage by the large and brilliant audience. Nothing new can be said in regard to the acting, and it is safe to state that no dramatic organization in the country can equal the Museum co. in presenting School for Scandal. Every member appeared, and as a matter of record I give the cast:

Sir Peter Teazle.....William Warren
Sir Charles Surface.....Charles Barton
Joseph Surface.....J. S. Hawthorth
Sir Oliver Surface.....Arthur Hudson
Sir Benjamin Backbite.....B. R. Graham
Credence.....George W. Wilson
Caretaker.....William Seymour
Rowley.....J. E. Mason
Kowley.....James Barrows
Tipton.....James Nolan
Smoker.....W. S. Marion
Sir Harry Bumper.....J. S. Moffit, Jr.
Sir Wilford.....W. E. Davis
Sir Wilford.....W. J. Clark
Servant to Lady Sacerwell.....C. E. Hagle
Servant to Joseph Surface.....Fred Hum
Lady Teazle.....Annie Clarke
Mrs. Candour.....Mrs. J. K. Vincent
Maria.....Sadie Martinot
Lady Sacerwell.....Mary Shaw
Lady Betty Curlew.....May Davenport
Lady Jane Modish.....Ross Temple
Lady Dumbelly.....Kate Ryan
Lady Frizzy.....May Busch

There is nothing that is at all gaudy in the improvements and decorations, but everywhere there are signs of intelligent design. Books were distributed among the audience, giving among other things an account of the alterations, the following being some of the items: The expenditure reaches nearly \$75,000, and the change in the theatre building is so great that claim may almost be made to an entirely new structure. The ventilation is both natural and forced. The fresh air is admitted through twelve inlets, each three feet square, into the floor of the auditorium, where it is cooled in Summer by passing over ice and warmed in Winter by passing over steam radiators. Thence it passes through thousands of minute orifices, so as to prevent any perceptible currents of air being felt by the audience. There is a seating capacity of about 1,500, an increase of 350. All partitions have been made fire-proof. A heavy iron fire proof curtain separates the stage and auditorium, and the entire proscenium wall is built of fire proof blocks. A new entrance has been built on Tremont street, which connects by short iron and marble flight, directly with the parquet floor. This week Sardon's great play, A Dangerous Game, will be produced with a strong cast.

The Globe opens next Monday with My Partner. The public are anxiously waiting for the opening of this favorite place of amusement, as great things are looked for here, and it is safe to predict that these expectations will be more than realized. Besides those whose names were mentioned before as engaged by Manager Stetson to support Sardon, the following can be added: Ellie Wilton, Mrs. E. L. Davenport, J. R. Grismer, N. D. Jones, T. M. Hunter, A. D. Billings.

The Howard Athenaeum presented a brilliant appearance during the week, with its bright auditorium, and large and well pleased audiences were present every evening. A very fine programme was offered, which met with appreciation by those present, and as it is Manager Harris' intention to change the programme weekly, the patrons of the theatre can be certain that good entertainments will be provided. This week, Johnny Allen, the Four Diamonds, Clark, Watson, Bravard and Sawtelle; John Till, with his family of Marionettes; Fred Levantine, Polly Daly, and many others will appear in a new programme.

The Gaiety opens this week with Mr. and Mrs. George S. Knight in Otto. This is their first appearance since their return from Europe, and as they are great favorites here, they will be welcomed back by large audiences.

At Forest Garden, the favorites of last week have been retained and will appear in a new and pleasing programme. The bill is announced by Mr. Tanner and his economic principles, but whether we are to have the fasting doctor himself, or only a sketch by that name, becomes food for reflection.

At Oakland Garden, Pinafore has once more taken a vacation. This week The Chimes of Normandy will be presented with a strong cast.

Chimes of Normandy will also be offered at the Alhambra this week, and so we can either take our choice or else see them both. Gifford-Gifford may be produced the latter part of the week.

The Boylston is closed, undergoing alterations, but will shortly be open.

I understand that the Novelty Theatre, which is advertised to let, will shortly open its doors, and that light operas and extravaganzas will be presented during the season.

Items: Mr. D. Gilfeather, Jr., has been engaged as one of the co. to support Sam Lucas in the new drama Restored. This co. is under the management of Mr. Halford, of Halford Sauce fame, and as nothing has been left undone to promote success, they are sure of a brilliant season.—Mr. John Doherty of the Boston Theatre will probably act as treasurer of Harry Bloodgood comb. this season. While his many friends will be sorry to hear of his departure from the city, they will be pleased to learn of his success. Mr. Doherty has always proved himself to be a gentleman of intelligence and brightness, and Mr. Bloodgood is to be congratulated upon securing so efficient a treasurer.—James Lewis was lately in the city.—The case of Pidgin against Edgdon has been entered in the U. S. Circuit Court. Mr. Pidgin intends to work hard and test the case.—Whitener's "Theatrical Guide to the New England States" will be out this week.—Carver Cline, formerly with Joe Jefferson, is connected with the Artists' Guild of this city.—Another Uncle Tom's Cabin co. leave the city this week—and still they come.—Col. Robert G. Rogers delivered a lecture at the Boston Theatre Sunday night before a large audience.

22* CORRESPONDENTS will please obtain from managers or agents their dates as far ahead as they will consent to give them. Write these on a separate sheet and mail with letter each week.

Chicago.

Haverly's (J. H. Haverly proprietor): The Union Square co. has succeeded in attracting large crowds nightly to witness an admirable impersonation of The False Friend. This play is without doubt one of the strongest of modern times, and it has been presented by one of the best (if not the best) companies now organized in this country. 30th, The Danicheffs, with Charles K. Thorne, Jr. in the cast.

Hooley's (K. M. Hooley proprietor): Photos, a sparkling, witty and musical comedy-burlesque by B. E. Woolf, received its first production on any stage at this house at the hands of an organization styled "The Harrisons," under the management of M. W. Hanley. It has made a great hit. The incidents are as follows: An old gentleman having four nieces, and nephews, leaves a very eccentric will, the conditions of which are that his heirs, consisting of the aforesaid nephews and nieces, in order to enjoy the income left by him, shall meet semi-annually as some photographic pher's and have their "photos" taken in a smiling family group. Another condition of the will is that should one of the legatees quarrel with one of the others he or she exciting the quarrel shall forfeit his or her income to the one aggrieved. The executor of the will is the sole arbiter and judge as to when quarrels shall cause the forfeiture of the income. This furnishes the groundwork for some fine character acting. There are only two acts in the piece, the first being in the parlor of the executor on the day that the heirs draw their semi-annual dividends. This act is the comedy part of the play, and all of the characters appear to great advantage. The second act shows the photograph gallery, and the burlesque fun commences. Alice Harrison is a charming little sourette, with a very pleasant voice, and she was well received by the audience. Louis Harrison appears to great advantage, and wins abundant applause by his comic ways, his good dancing and admirable make-up. Carrie Daniels is a great accession to the co., having a contralto voice of great power and splendid quality. She sings "Sweet Genevieve"—that beautiful ballad—to perfection, and is encored nightly several times. She plays the guitar very finely also. R. E. Graham, a very fine comedian, with a wonderful facial expression, finds occasion to introduce some of his specialties and excites round after round of applause. W. H. Thompson, the old man of the co., is very fine as the old executor. Theresa Wood does some very artistic dancing, and shows good ability as a sourette. George W. Gaston, who appears as the Photographer, does not have many opportunities to distinguish himself, but he improves all that occurs. Harry Warren is not very good, but as he has a minor and unimportant part, his deficiency as an actor is of no importance. His voice is a good one. The cast is immensely strong as a whole, and the piece is an unequalled success. There are, of course, some weak points in it, which will no doubt be weeded out. Mr. Hanley has a valuable prize, both in his co. and in the play. 30th, R. E. J. Miles' Juvenile Opera co. They will appear during their week's engagement in The Little Duke, Pinafore and Bells of Cornville. 6th, Maggie Mitchell for two weeks.

Grand Opera House (John A. Hamlin manager): The work on this place nears completion, and it will be a place of amusement that Chicago will justly be proud of. The decorations are very complete and elegant. The whole interior is decorated in latest gold styles. The chandeliers are very beautiful. There will be ladies' and gentlemen's dressing-rooms, exquisitely furnished. The seats in the parquet and dress circle will be upholstered in the finest style, and similar to those of the Academy of Music, New York. There will be eight boxes, also similar to those of the Academy. Will J. Davis, late with Haverly, is a very popular manager, and will prove a valuable addition to Mr. Hamlin's corps. The opening here will take place 6th, with Hoey and Hardie's Child of the State comb. The officers of the house are, in addition to those named, Harry Hamlin, treasurer; George W. Dayton, scenic artist; John Dolan, properties; John Faust, machinist; Robert Mitchell, doorkeeper, and William P. Webster, advertising. Among the attractions already secured are Nat Goodwin's Frolics; Louise Sylvester and F. F. Mackay, and other first-class combs. The Frolics follow Child of the State, the latter playing two weeks.

McVicker's (J. H. McVicker proprietor): Hill's All the Rage co. have completed three of their four weeks' engagement. 30th, All the Rage for another and final week. 6th, Joshua Whitcomb by Den Thompson, under management of J. M. Hill.

Olympic (Z. V. Sprague manager): Mattie Vickers and Charles S. Rogers in the farce Love in Liverty, and their miserable botch work, The Players, to fair business. This pair are very good variety performers, but have not the ability for anything higher. The co. supporting them consisted of J. B. Everham, Harry Ellis, Bida Vickers, Ella Baker, and C. E. Crossman. 30th, Morlacchi, supported by Roland Reed and Charles A. Gardner, and Thielmann's Comedy and Burlesque comb., in The Lucky Hit, said to be an adaptation from the German. 6th, Tony Pastor and his double co.

Academy of Music (William Emmett manager): The date set for reopening here is the 20th, when a first-class variety bill will be presented. Expensive decorations are under way, and they will make this theatre one of the neatest, prettiest and coziest variety halls in the West. Mr. Emmett will expend \$25,000 in the most tasty manner imaginable on these improvements.

Fox's Theatre (Robert Fox manager): The opening at this house will take place 4th, with a fine olio, among which will be Charles Green and Nellie Waters, Trudell and Rowan, the three Ronalds, and Dell Trudell. A dramatic co., consisting of J. Winston Murray, Alice Placide, Ed Barrett, W. H. Danvers, Sallie Mason, J. W. Sheppard, Charles H. Stanley, Alex. Byers, Mrs. Harry Ryner, C. P. Morrow and Charles Benedict, has been secured. One of the novelties in the furnishings of this house is the seats, which are arranged with places for hats underneath, which will be quite an improvement over the old style, where you have to put your hat on the floor at the risk of its being covered with dust. Mr. Fox has a very able assistant in Mr. Hillier, and it will not be the fault of either of these gentlemen if they do not score a success of their new venture. They certainly have sufficient ability and enterprise for the undertaking. The full corps of this theatre will be as follows: Robert Fox, manager; Frank Skiff, scenic artist; J. M. Colton, leader of orchestra; Harry Williams, Eugene Garrison, and Charles H. Adams. The orchestra will be under the direction and supervision of Harry Doehne, leader at Hooley's Theatre.

Items: James McGeachy, business manager of Miles' Juvenile Opera co., is in the

city.—Bliss Whittaker, Haverly's able and gentlemanly treasurer, will receive a benefit at Haverly's Theatre 5th. A very strong bill will be presented by part of the Union Square co., and a host of other volunteers, all of whom are anxious to show their appreciation of Mr. Whittaker, who has been connected with Chicago theatres in capacity of treasurer for a number of years, and has during that time made numberless friends, who all wish him success in every way.—The Witch of Lynn; or, The Murder on the Bridge, will be played at the National Theatre next week. Nellie Johnson and W. J. Hurley will take the leading characters in this blood-curdling production.—The J. W. Huntley co. started for the Southern circuit 30th.—An organization styled the Chicago Dramatic co. play at Petersburg, Ill., during Fair week, Aug. 31 to Sept. 4. They will be under the management and direction of the Western Dramatic Exchange.—During the week commencing Oct. 4, tragedy will have full representation, as John McCullough will be at Haverly's, Tom Keene at the Grand Opera House, and Lawrence Barrett at Hooley's. Rehearsals of Tom Keene's co. will begin here, commencing 20th.—The season will begin on Oct. 4 at Grand Opera House. W. R. Hayden, the manager, now in San Francisco, will arrive in Chicago about the 15th.—Tony Denier's co. is rehearsing here. His season will open Sept. 3 in Milwaukee. From that place they will leave for Minneapolis.—Sprague's Georgia Minstrels open 30th in Joliet.—Judson B. Corey will hereafter officiate as treasurer at the Olympic.—Harry Peakes has been in town.—F. A. Vincent's co. leaves Chicago for a trip in Ohio 30th.—The Halsted Street Opera House will not be open next week.—I take pleasure in correcting a report to the effect that Mr. Roland Reed had repented of his engagement with Gulick & Blaisdell. I have the denial from Mr. Reed personally, and he states that all such reports are without the least foundation. He says that his engagement with Mr. Dalziel is only for six weeks, commencing 20th and ending Nov. 2. After that date he will positively appear under the management of Gulick & Blaisdell, his season with them opening Nov. 8. His contract with these gentlemen, he affirms, is for a term of three years. He has secured the sole right to produce Daly's comedy, An Arabian Night, in Chicago, St. Louis, Cincinnati, Memphis, New Orleans, Galveston, and the interior West and Northwest. In his support are Alice Hastings and a selected comedy co. Mr. Reed states that both he and his managers, Gulick & Blaisdell, have been greatly annoyed by similar reports, and he asked me particularly to contradict them authentically.—Martin W. Hanley, manager of the Photos, is here looking after the interests of his new piece. This co. leaves 29th for Cincinnati.—O. E. Adams, lately manager of National Theatre, is in the city engaging people for his new theatre in Gunnison City, Col.—The Dalziel-Langard Burlesque co. will be one of the strongest organizations of its kind on the road next season. Several of the disbanded Conquest party have been secured, and part of Colville's late co. The scenery will be very grand, the costumes will be magnificent, and the co. will be made up of the best artists obtainable. Mr. Dalziel is every inch a manager, and fully capable and worthy of the co. he has gathered about him. Managers seeking first-class attractions would do well to communicate with him shortly, as his dates are filling up very rapidly.—The Boston Ideal Opera co. will appear at Grand Opera House during the season.—James Barnes will be director of amusements at the Olympic this season as heretofore.—Mr. Barnes is a very capable gentleman and fully fitted for the position.—The Fieldings have been in the city this week.—Abbey's Spanish Students appear this week at Baum's Concert Garden.

Cincinnati.

Grand Opera House (R. E. J. Miles manager): This popular theatre reopens for the season of 1880-81 on the 30th, with The Harrisons in Photos as the attraction. Photos is said to be replete with popular melodies and telling situations, and will undoubtedly be well received. The staff of the house for the season is made up as follows: Harry Lewis, treasurer; P. S. Gilmore, advertising agent; De Witt C. Wagh and Harry Leroy, scenic artists; C. Huppman, properties; George Fields, machinist; Baker and Clifton, ushers, and Burman and Thomas, doorkeepers. The house has been materially improved during the season, as far as the interior is concerned. Barney Macaulay follows the Harrisons, 6th, with his Messenger from Jarvis Street, and is in turn succeeded, 13th, by J. M. Hill's All the Rage comb. Maggie Mitchell is underlined for two weeks, beginning 20th.

Henck's Opera House (Hubert Henck proprietor; James A. Collins manager): Tony Pastor's troupe closed a remarkably successful engagement 28th. With the exception of Charles Diamond, Fanny Beane and Charley Gilday, the troupe is first-class in every respect. Diamond is a fair performer on the harp, but when he undertakes to sing, somebody (Frank Girard, for instance) should sit down on him in a very summary manner. Gilday and wife's act, after two years' constant performance, becomes, to say the least, monotonous, and should be shelved for something new. The co. leave for St. Louis, opening at the Olympic, 30th, going thence to Chicago, 6th. Gus Williams and co., in a new and somewhat improved version of Our German Senator, commenced a week's engagement, 29th (Sunday), with a matinee performance. The cast is as follows:

J. Adolph Dinkel.....Gus Williams
Col. Bruce.....H. F. Stephens
Judge Spruce.....Hudson Liston
Capt. Putt.....Archibald Boyd
Bertie Benton.....Albert Murdoch
Louise Granville.....Maggie Arlington
Flora Bruce.....Emily Bigelow
Fanny.....Julia Young
Mrs. Dinkel.....Dora Stuart

The opening attendance was good. The co. can be classed as good, notably so Dora Stuart, who, as the better-half of J. Adolph Dinkel, rendered the star excellent support. C. L. Davis follows 6th. Frank Mayo, in Bartley Campbell's Van the Virginian, 13th. Coliseum Opera House (F. Buchanan proprietor; James S. Edwards manager): Our Candido, represented in the person of Harry G. Richmond, supported by the efficient co., closes a profitable engagement 29th, opening in Hamilton 30th. Nelson Decker, Charles McCarth, Spencer Pritchard and Nellie Lingard are especially good in their respective roles. In lieu of Harry Rowe and The Argonauts for current week, the management announce Jennie Carroll as Jane Ruthford, in The Child Stealer, supported by the new stock co. In addition to the regular bill, James S. and Katie Edwards appear in a favorite sketch.

Highland House (Frank Harff manager): Whilst the attractions at the regular downtown theatres are nightly drawing crowded houses, Major Poud's excellent concert troupe have rendered their splendid pro-

gramme to a series of decidedly slim audiences. Isabel Stone is not only a beautiful woman, but also one of the most accomplished vocalists that has ever appeared in Cincinnati, and it is to be regretted that the co., with all its earnest endeavors, has received so little encouragement. The troupe leave for the East 30th. Nothing better for the current week. 5th, the Spanish Students will begin their second engagement at this resort.

Vine Street Opera House (Thomas E. Snellbaker manager): The vaudeville entertainment given the past week has proved meritorious in every respect, and the attendance, taking the weather into consideration, has been good. Buckley and Yale on the ends; J. J. Riley, Mlle. Zoe, with her flying rings; Santella, Morgan and Mullen, in their Irish sketches; Clara Wuloughby, Kittie Downs and Della Turner have succeeded in making themselves prime favorites. For the current week Dooley and Tenbrooke, song-and-dance artists, will be added to the troupe.

Items: Sam Harrison, brother of Alice and Louis, has been in the city for the past week, smoothing the way for the Photos party.—John Rickaby, manager of Our German Senator co., arrived in the city 28th.—Martha Wren (Mrs. James A. Collins) joins Sam Jack's Comet comb. in November.—J. M. Hyde, in advance of C. L. Davis, arrived 28th.—The Cincinnati Lodge of Elks announce the first meeting of the regular term 2d.—The hill-top resorts are very poorly patronized since the opening of the theatrical season.—The Harrisons have some very fine paper on the walls.—The new entertainment at the Zoo, entitled Visions of Venice, has drawn remarkably well, and will be continued during the present week. Tuesday evening last several of the musicians toppled from their fragile bark into the placid waters of the lake, but were rescued in short order.—August 30, Marie Prescott appears at Cynthiana, Ky., as Nancy Sykes, in Oliver Twist, supported by E. R. Dalton as Bill Sykes, little Jacqueline Benn as Oliver Twist, and Al Adams as the Artful Dodger.—John R. Pierpoint, present business manager of the Highland House, joins J. B. Polk's Gentleman from Nevada co., as business manager and treasurer, 13th.—There is a prospect that Pike's will be reopened 6th, by the Marie Prescott comb., in Mother and Son.—Barney Macauley, on his way to Lexington, passed through the city, 28th. It is probable that during his coming engagement at the Grand his new play, Pleasant Valley, will be produced.—Tom Cogan, the genial correspondent of the Clipper at this point, is one of the active members of the Clio Dramatic Club. As is frequently the case with amateur organizations of this ilk, the Clio has assisted at the massacre of numerous offending dramas.—The Agnes Wallace-Villa comb. are doing the interior with fair success.—Miles' Juveniles, after a successful season in Kentucky, passed through the city 29th, en route to Chicago, where they were to open at Hooley's 30th.—The Murray-Ober comb. are meeting with success on their trip through interior of Ohio. The co. is booked for Wilmington 30th, in the Octoroon. Mart Hanley, formerly with Harrigan and Hart, is the energetic manager of the Harrisons. Mart is thoroughly posted in everything pertaining to theatrical management, and if Phlores does not materialize successfully, the blame cannot be laid at his door.—Weather remarkably warm—too much so, in fact, for comfort, especially when theatres are crowded, as was the case during the past week.—Ellie Johns, in a Terrible Test, commences a week's engagement at the Coliseum, 6th, followed, 13th, by the Howard Uncle Tom's Cabin comb.—Manager Miles has secured Robinson's Opera House during Exposition month. The opening attraction will be Ada Gray, who begins a two weeks' engagement 6th.—Nick Roberts' Humpty Dumpty show is booked for Thanksgiving week at the Grand.—Manager Edwin Clifford of the Our Candidate co. is a thorough man of business, and swears by THE MIRROR.

Philadelphia.

Park (George K. Goodwin manager): The second week of the engagement of Mr. John Jack and Miss Annie Firmin was not more of a financial success than the first. They appeared in Henry IV., East Lynne, and Expiation (Miss Molton). In regard to the two plays last named, it need only be said that Miss Firmin's acting was as superb as the support was weak, notably so in East Lynne, in which it suffered very much by comparison with that given by the Museum co. at Wood's in the same piece. In Henry IV. the support was much better; but this was due to the admirable teaching by Mr. Richards of the Walnut. One of the ablest critics on the press in this city pronounces Mr. Jack's Falstaff superior to that of the late Ben DeBar, and next to Hackett's. My opinion is—and I saw Hackett many times—that Mr. Jack's Falstaff has never been surpassed, if ever equaled, on the American stage. Miss Firmin's Hal is an exquisite impersonation of a beautiful role, which she may be said to have created; or rather, she is the first artist who, to my mind, gives a portrait of the madcap prince in strict consonance with Shakespeare's conception of his character. Harry Langdon's Hotspur was not very satisfactory. On last Saturday night Mr. John Perry, managing editor of the North American, essayed the role of Hotspur, which, by the bye, he had twice before played with fair success. He is an able critic and a fine Shakespearean scholar, and his reading was admirable. As regards his acting, Mr. Perry himself knows that it takes long practice to acquire the ease of a professional; but under the circumstances his performance is entitled to high praise. On the 30th, Mr. F. F. Mackay and Miss Louise Sylvester appeared in Our Flirtations, a new comedy by James Bird Wilson, Esq., of California. The audience was tolerably large, and seemed to be anxious for the curtain to rise on what was called on the programme an original comedy. When the curtain went up and discovered a scene representing a drawing-room car, it occurred to me that I had seen something of the kind before, in a play called The Tourists; but I looked again at the programme, saw the word "original," and came to the conclusion that I must have seen Our Flirtations before in a dream. The car extends across the stage from right to left, and there is a moving panorama behind to give the appearance of being in motion also; but this has the ludicrous effect of making the car appear to move at the rate of about one mile per hour. In the car are Richard Raymond, an old comedian (Mr. F. F. Mackay); Percy Vere, a train boy (Mr. Edwin Hammond); Lieut. Hugh Hastings (Mr. W. A. Whitecar); Frank Fleetwing, a conductor off duty (Edward Francis); Roger Ruffin (Mr. Jerry Taylor); Laura Lighthouse, the comedian's niece (Louise Sylvester); Fanny Fleetwing, the conductor's wife (Belle Melville); and

Merry Mystic, friend to Laura (Kate Griffith), who constitute the whole of the dramatic persons; but Miss Sylvester also appears as Sara Seeker, a maiden lady advanced in years. In it is set the flirtation begins on the stage and in the car. Laura, who is engaged to Hastings, flirts with Percy, and Hastings flirts with the conductor's wife, with whom, later in the play, he wishes to elope. There is some little fun between Laura, (disguised as Sara) and her uncle, but the curtain falls with nothing better than the promise of a picnic. At the picnic the flirting and also some serious love-making goes on, but there is nothing really humorous except some scenes between Sara Seeker and Raymond. As in the Tourists a recitation is called for, and Raymond gives Othello's speech to the Senate at la Française, and was encored, when he (Mr. Mackay) recited Poe's "Bells" very finely. This recitation was applauded to the echo, whereupon Mr. Mackay made a speech, in which he said, very properly, that the play was long enough as it stood, and begged the audience to excuse him. Act III. is in a drawing-room in a hotel at Longwood. Percy asks for Laura, who admits that she loves him, although she is engaged to Hastings; but the uncle breaks off the engagement, and all ends well. The conductor comes in; his wife says that she is glad to see him, and the play ends with a song and dance. Of course there is singing here and there, throughout. Sept. 6, Leavitt's Vaudeville co. Chestnut (Charles S. Morley, lessee; William H. Daly, manager): This handsome house opened 30th, with Mitchell's Pleasure Party, in Our Goblins, and a magnificent audience graced the occasion, every seat being taken, and standing room very difficult to obtain. H. M. Kister is the treasurer, C. P. Hall his assistant, Walter Burridge the scenic artist, and Hassler's fine orchestra furnishes the music. The play went smoothly, and the stage setting is probably the best it has ever had; but as both the piece and the actors are well known, and as I could get nothing better than uncomfortable standing-room, I need only mention Levy's superb solo on the cornet, a German air with variations, which being enthusiastically received was followed by "The Last Rose of Summer." Our Goblins will run two weeks, and Clara Morris comes 13th.

Walnut (George K. Goodwin manager): The Four Seasons drew very large audiences all of last week. This week, Rice's Surprise Party, in Revels. On the opening night, this handsome theatre held an enormous audience. Although I am indebted to the courtesy of Manager Goodwin for a choice seat, as my time was chiefly taken up with the new play at one of his other houses, I could only drop in for a moment. I saw that the costumes were superb, the stage setting very handsome and elaborate, and that Topsy Venn is one of the best artists in her line of business that America has seen. There are other changes in the cast. John Gourlay, formerly with Salisbury's Troubadours, succeeds Mr. Edouin as Caliph, and John A. Mackay is the Scaramoche in place of Mr. Harrison. Miss Victoria Reynolds and Miss Leavitt Bennett, also newcomers, play Maryanthus and Uarda. I purpose to speak of the performance in my next. Rice's Party for two weeks, and, Sept. 13, Agnes Robertson.

Arch (C. A. Mendum manager): The season at this house will be inaugurated 6th, with Ada Cavendish as Mercy Merrick, supported by George Boniface and a strong co. Wood's Museum, (George Wood manager): The business here last week was very fine. A Scrap of Paper made a decided hit, and the members of the co., were much pleased when Manager Reynolds announced that this pretty little comedy will hold the boards at the "off matinees" this week. It was really played capitally. Esther Williams, as Suzanne, was artistic and graceful; Miss Manie Wallace as Louise was good, but not quite up to her best efforts; Miss Helen Ottolengui made a charming Mathilde; Miss Saphore was of course excellent as Zenobia, and Misses Chase and Roberts did full justice to Mme. Dupont and Pauline. Charles D. Herman is bound to make his mark, and his Prosper Courmont was a good companion picture to the Suzanne or Miss Williams. That George Weiss made a good and dignified Baron de la Glaciere va sans dire, as he does everything well. Harry Wilson as the Naturalist was almost imitable; Jay Hunt made quite a hit as Anatole, and Messrs Fraser and Young were all that their roles called for. It will be perceived that I have mentioned the entire cast; but all who saw the performance will admit that the compliment is well merited. The scenery, especially in Act II., was very pretty. Our Boys this week.

National Theatre (T. F. Kelly manager): This house, which is handsome and very large, opened its season 28th. It can seat 2,250 people, with standing room for 1,000 more. On the opening night it was literally jammed. The performance was the best of its kind. First came an olio: The Sydney brothers in gymnastic feats, Carrie Lewis with songs, T. M. Hengler in his amusing specialty, Karoly and Augusta Orday as equilibrists, the Duckstaders in their highly comic Ethiopian delineations, and W. Henry Rice as the lyric buffo artist. Then comes the sensational play, For a Life (which ought to be called The Child-Stealer), in which George Thompson and his lion dogs Hero and Jeff divided the honors. It was quite amusing to see Hero, whilst in the act of savagely mauling the villain by the throat, wagging his tail (the dog's tail) dog-naturally all the time. The dog waited for a "curtain," when he was seen still savagely dragging the villain about the stage, and still amiably keeping time to the music with his tail. 6th, Pat Rooney (injunction?) with his New York specialty troupe.

Items: There was quite an excitement at the Walnut on the night of the 24th, during the performance of Four Seasons. Whilst George Parker was doing her song-and-dance in Act three an egg was thrown at her from the gallery. It struck a canvas palm-tree, very near to the singer, who, however, had the pluck to finish the song. As she was about to leave the stage, another egg passed close to her head and smashed on the boards. The audience yelled and applauded, and George returned and responded to the encore. The egg-man was arrested, and five more eggs were found in his pockets. He is 19 years old, belongs to a respectable family here, and his name is William Welsh. All he had to say when he was examined was that "the girl had not treated him right." The antecedent facts are as follows: Last season, whilst George was playing here, at the Grand Central, with Tony Pastor's co., Welsh fell in love with her. He implored her to fall in love with him, but she refused to think of such a thing. The more Welsh loved and idolized her, the more she refused to love and idolize him. Then he "got mad," but there was "method in his madness," and he fell in love with "another." This time the course of his true love went smoothly enough, for "another" reciprocated his passion. This actress boarded in the same house

with George, and George stood not upon the order of her going, but went at once—to another B. H. (boarding-house). In her haste she not only left evil thoughts behind her, but also a good bracelet. The landlady did not take offence, but did take the bracelet. When George returned for her property the landlady refused to part with the keepsake, claiming that it was not worth more than it had cost her to repair it. George accused her of theft, and brought suit against her. The case is yet to be tried. The landlady swore vengeance. "Another" liked the boarding-house keeper (to whom, perhaps, she owed board), and these two and young Welsh joined in a little conspiracy against George Parker. Small boys were hired to go in the gallery and hiss, whilst Welsh was to attend to the egg business.

One of the boys was a good boy, and on Monday night warned George; but she, like Caesar, feared nothing. On Monday night there was no disturbance in the theatre; but the Ides of March came on the next night, and so did the eggs. The small boys were satisfied with seeing the play, and did not hiss. The affair did not get into the papers here till Thursday, and on Thursday night there was a perfect jam at the Walnut. True, this house always draws, and true the weather had turned cold, but at least two hundred people in the large audience went especially to see the girl who had been bombarded with eggs. Harry Linden advised John Jack to have some eggs thrown at him. Jack replied that he did not care to egg people on to appreciate him. THE MIRROR correspondent remarked that this would be egotistic, and immediately apologized for mispronouncing a good word for the sake of a bad pun, and Linden, who is great on orthography, and knows Greek and Latin "routes"—having traveled a great deal—said eggs, actually, whereupon Jack disappeared and was seen no more. It was a clear case of Jack-in-a-box.—The Grand Central opened 28th. There may be a very good show there, but I have not seen it, and do not wish to. Went to box-office on Saturday for seat; two persons in office—one doing nothing and one stamping tickets. I waited till he had stamped enough to last for a season or two, and as neither the stamps nor the other person appeared to see me, I made myself invisible in earnest. It saved me trouble, as the National (where the people are polite) opened on same night, and it is some distance from one theatre to the other. I must do the stamper at the Grand Central the justice to say that as he does not know me, he did not mean to be discourteous to me to cast a reflection on THE MIRROR.—Miss Annie Firmin tells me that for all her professional ability she is indebted to Manager George Wood of Wood's Museum, in which thorough school she once played twelve times per week for thirteen consecutive months. This sentiment will be echoed by Tom Keene, Milton Nobles, and other stars, whose earliest schooling was at Wood's Museum.—George Hoey, the father of a Child of the State, and Atkins Lawrence, were seen on Chestnut street last Saturday.—I find that there was good reason for the absent-mindedness of the Grand Central people, as there is trouble in camp there, the treasurer having brought suit against the manager, who owes him money, and wants to get rid of him from the "front." The head and front of his offending haub, this extent, that the treasurer feels that he has an interest in the business, and so wishes to be on the spot to handle the cash.—Lee Ottolengui, assistant treasurer of the Madison Square, came over on last Saturday, to see his sister's Mathilde in a Scrap of Paper.

Baltimore.

Ford's Opera House (John T. Ford proprietor and manager): Notwithstanding the hot weather, the attendance this week has been good. Fun on the Pacific was repeated on Monday and Tuesday evenings; on Wednesday, Thursday, Saturday evenings and Saturday matinee The Two Orphans was given in a manner which reflected great credit on the company, and showed the versatility of the people composing it. Marie Bockel's Louise brought that young lady before the Baltimore public in a new light, and that she was appreciated was amply shown by the frequent applause bestowed on her. Though Belle Mackenzie did two or three scenes well, she did not appear to advantage; the part of Henriette was too heavy for her. Blanche Thompson's Marianne was clever, and Carrie Walker, a new aspirant for histrionic fame, played the Countess satisfactorily. George Denham did a very fine piece of acting as Pierre Frochard, the cripple, and carried with him the sympathy of the audience; to see him as the henpecked, senile Fetterman, one could not imagine he could do the pathetic cripple. Herbert Archer made an excessively brutal Jacques. R. Keenan's Chevalier was fair. George Denham took his farewell benefit on Friday night, when Pinafore was given; a big house was present to see him once more assume his position as "ruler of the Queen's naves," which he did amidst an almost deafening applause—if there is a better Sir Joseph than Mr. Denham, he has not yet turned up in this part of the country. Marie Bockel sang Josephine in an artistic and charming way, and Blanche Thompson was an excellent Buttercup. Walter McMahon did not sing Deadeye well, and Harvey Passapae was, in all probability, the worst Ralph that ever trod the deck of the Pinafore; he sang and acted badly. Next week, Mr. and Mrs. G. C. Howard in Uncle Tom's Cabin.

Front Street Theatre (Collyer & Kelly, managers): The variety portion of the programme this week was good, and included Commodore Foote, Lithpittian dancer; Charles Redmond and Georgie Blake in refined Irish songs and dances; Frank Lewis, motto vocalist; American Four, who repeated their success of last week; Hogan Bros., burnt-cork dancers, and John Williams and George Carey, clog-dancers. Charles Thornton appeared in Simon Kenton, a sensational drama of the conventional blood-and-thunder stripe. Mr. Skiff, the author, is by far better as a scene-painter than author—the panorama representing Kenton's dream of civilization being very pretty and decidedly the best thing about the piece. Next week, E. T. Stetson in Kentucky, Four Emeralds, Gibbons, Russell, Kennedy and Magee; Thatcher and Hume, song-and-dance men; Allen and Hart, musical artists, and Frank Lewis, the motto vocalist.

Holiday Street Theatre (John W. Albani manager): The Magnificence comb., will present Deacon Crankett to the public for the first time on Monday night. The first full-dress rehearsal was held on Saturday night, and all are reported as at fault in their parts. The co. is a strong one, and includes Ben Maguire, Henry Crisp, Harry Extinge, Frank Roberts, W. Henderson, W. B. Murray, A. W. Williams, George Wilson, Marion D'Arcy, Annie Ware and Stella Congdon.

Monumental Theatre (Ad Kraem manager): Annie Ward Tiffany opens on Monday night in The Child-Stealer, supported by the stock. In addition, the following spe-

cialty people will appear: Valjean the Jugger; Kate McDowell, operatic vocalist; Prof. A. W. Sawyer, musical wonder; Grotesque Four, Summers, Seamon and Girard Bros., and Reynolds and Walling, Dutch sketch artists.

Items: On Saturday night Manager Kernan of the new Monumental Theatre lighted up for the first time, and tendered to the members of the press and others a banquet. Toasts were made and responded to by the press, the theatrical profession, mechanics and others, and everything passed off to the satisfaction of all present.

Brooklyn.

Haverly's: The Georgia Minstrels played an excellent engagement last week. The houses on Monday and Tuesday were fair-sized, but from that time to the close of the week the auditorium was taxed to its utmost to accommodate the vast numbers present. The programme presented was materially different from that recently rendered by this organization in New York during their six weeks' stay at Niblo's Garden. The best features noted in the first part, outside of the inimitable singing of camp-meeting refrains by the entire troupe, was the superb vocalization of Messrs. L. L. Brown, W. Johnson and Wallace King. The voice of either of these performers is worthy of being heard on the operatic stage. In the olio the Bohee Brothers carried off the honors. These young men, whether seen in genteel song-and-dance, or heard in manipulating the banjo in a style that elevates that ordinarily looked-down-upon article to the dignity of a first class concert instrument, are certainly without a claimant to rivalry among their white brothers on the variety stage. The entire programme, in fact, bristled with excellent features, and universally gave general satisfaction. To our mind Haverly's Georgias have always given a superior entertainment to that offered by the Mastodons; and should the first named co. cross the big pond, we feel certain that our British cousins would extend to them a welcome so hearty as to make their rivals, the Mastodons, turn fairly green with envy. This week The Galley Slave holds the boards here, presented by a cast culled from the several cos. seen in it last season.

Hyde & Bohman's: The fourth season of this popular and now well-established resort was inaugurated 23d. The bill commenced with a sketch entitled A Pleasant Visit, and terminated with the laughable afterpiece called Muldoon's Picnic, in which Hugh Fay, Billy Barry, Charles T. Ellis and Jennie Satterlee were all seen to excellent advantage. The other portions of the programme comprised Kitty O'Neil, in jig; Charles T. Ellis, in character changes; the two Healeys, song-and-dance men; Clara Moore, serio-comic; Billy Barry, in a budget of comicities; and Bernard McCreddie, in a musical mope act.

Park: Leavitt's Specialty troupe. Novelty: Barlow, Wilson, Primrose & West's Minstrels.

San Francisco.

August 22.—The complaint is sometimes made that Baldwin's receives more attention in these columns than any other theatre in this city, and additional complaint is also made that it receives rougher handling than the rest, for which these reasons are submitted, viz: In the first place Baldwin's Academy is the only first-class theatre in this city—at least it is the one that claims that distinction, having and keeping a stock co. all the year round, while the other theatres have only temporary visiting cos. holding forth. For instance, the Standard Theatre, where Neil Burgess is giving Widow Bedott, and the Bash Street Theatre, where Mr. Locke is giving us a season of comic opera—outside of these two theatres we have no others which ladies patronize, or which could be called first or even second class.

This being the case, it is natural that Baldwin's, being the only legitimate theatre where the drama is being presented, should receive the lion's share of attention. As for the rough handling, its management is to blame if honeyed words were not used to depict its doings—words, harsh as they may seem, that are only used to correct existing shortcomings.

The local press will not handle the subject—the advertising columns might suffer thereby; but the opinions of correspondents may be generally accepted as the best criterion to judge the theatrical pulse, having nothing to fear from managers.

Baldwin's is deficient in its stock co., which is composed of uneven material. There was a time when it could boast of such people as Jeffries-Lewis, Eleanor Carey, Rose Wood, James O'Neill and Lewis Morrison—all good actors and splendid dressers. But now, with the exception of James O'Neill, we have none left that can lay claim to that distinction, if we except Mr. De Belleville, the latest arrival. As for the ladies—Miss Stanhope, Eva West, Lillian Andrews—they are very good, in their way, but hardly strong enough for a first-class theatre. And as for dressing, they are utterly incapable of impressing one with their style—they dress more like the lady figures in a dressmaker's establishment than the leading ladies of a leading theatre, where fashion patronizes and where fashion is expected to be somewhat represented on the stage. It was an absolute relief the other night to see Miss Lotta Cobb on the stage again—a lady who knows not only how to act, but also how to dress, and if the management are wise they will secure this talented young actress ere she is also driven East by the short-sighted policy of our managerial helmsmen.

If the report is true that Maguire has engaged Sara Jewett as leading lady, he has taken a long step toward building up Baldwin's; but I am afraid that such is not the case, for I hear it also rumored that he has contracted with the Mabel Santley Burlesque co. to appear. Think of it! upper crust—leg business at Baldwin's. Comment is unnecessary.

Let the management of Baldwin's do what is right toward a long-enduring public—only half what is right—and your correspondent will be only too happy to acknowledge its endeavors. But under existing circumstances honeyed words are out of order.

Let us proceed to the import of this letter, Sam Piercy, with his new play, Deception, has left us, playing his way Eastward, and the Chronicle fired another volley after its dear friend, whereat he snatched sadly. The Upper Crust is being played this week to fair houses. The play is poor, and if the report is true that it did run so many hundred nights in London as the programme wishes us to believe, it does not speak much for London, for one week here is all we can go.

At the Bush, Helen Dingee is giving us a version of Prince Methusalem, in which she sings and acts with the same sprightliness as in times of yore.

At the Standard, Neil Burgess is still drawing good houses with the Widow Bedott—everybody goes to see it.

At the Tivoli we were presented last night with Suppe's celebrated new comic opera Light Cavalry, which at once gained the stamp of approval from an appreciative audience. It is of the Fatintz order—the music even more delightful and catching, the choruses even grand at times, and any manager in search of a military comic opera will find this one a draw, if well put on the stage.

Mrs. Bates has arrived from Australia—otherwise nothing new.

Alabama.

MOBILE.

Mobile Theatre (Manager De Leon): The season opens on Oct. 11 with Nick Roberts' Humpty Dumpty. Manager De Leon has entirely remodeled the theatre. The box office has been moved to the extreme right of the vestibule, which leaves a 50-foot vestibule with free access from the street; entrance to the orchestra floor is divided into three doorways, opening outward, aggregating 28 feet of exit-way, thus enabling a full house to be emptied in one minute. Entering the orchestra, three rows of seats are divided from each other, and are reached by four aisles running the whole length of the orchestra. The floor has a new pitch that avoids the steps and platforms heretofore used. The French boxes are now at the right and left of the orchestra, and behind them is the ladies' cloak-room. The old balcony circle has been removed, and the dress circle will now occupy the entire second floor. These two floors will now seat 750 persons. These changes have greatly improved the acoustic properties of the theatre.

Connecticut.

HARTFORD.

Roberts' Opera House (W. H. Roberts manager): The only entertainment during the past week was Aberle's Minstrels, who appeared 26th to a good house, and gave a very satisfactory performance. The material is in them, with proper management, to take a front-rank position in minstrelsy, and it is promised that it shall be accomplished. This week we have Haverly's Genuine Colored Minstrels on Tuesday evening, and the Snellbaker & Benton comb. on Thursday. Both will have good business.

New National Theatre (J. K. Newton manager): This house was well filled every night, and the co. gave a really enjoyable performance. The house closed on Saturday night for two weeks, the regular season opening 13th. T. F. Thomas is almost a show in himself, and when supported, as he was, by all the co., could not fail to please. Sanford and Watson, a German team—new faces here—were cordially greeted, and made hosts of friends. The departures were T. F. Thomas and Lottie Russell, to Buffalo; Ed Heaney and Lottie Gardner, to New York; Howard and Sanford, and Jen and Georgie Powers, to Brooklyn; Emma Rice, to Philadelphia. During this vacation of two weeks the scenery will be touched up and some new added.

Item: We had a short interview with C. H. Smith, of Thayer, Smith & Moulton, managers of the N. E. Circuit, and he promises to play nearly all of their more than thirty attractions in this city during the season. His name is becoming a guarantee here for any co. he brings, and he may safely count upon good business.

NEW HAVEN.

New Haven Opera House: Aug. 21 Rial's Humpty Dumpty gave two performances, afternoon and evening. The troupe is a fair one and the houses were all they could expect for the first show of the season and the warm weather. Aberle's Minstrels 24th, to a small audience. The performance was excellent, but the counter attraction of a free campaign parade was too strong.

Grand Opera House: Haverly's Colored Minstrels open the season at this house, 30th. 3d, the Mrs. Joshua Whitcomb co. give us the companion-piece to Den Thompson's Mr. Joshua W. I trust it will be equally good. 4th, the Snellbaker and Benton comb.

Items: Within the course of a few weeks there will spring into existence half a dozen variety shows. Whether any of them will climb high enough to claim a place in your columns remains to be seen. Hartford drew away a large number of amusement-seers to see St. Julien trot in 2:11½, beating the record by one-half a second. This and the swimmer Boyton, whom we may call a professional of the first water, helps fill up the time while we are waiting for something more legitimate, not to say attractive.

BRIDGEPORT.

Opera House (Theodore Keeler manager): 23d, Aberle's Minstrels gave an excellent entertainment. The co. contains a number of first-class artists. The olio introduced many new features, and all were heartily enjoyed, as was testified by the continuous applause of the audience.

WATERBURY.

City Hall: The season was opened 25th by Aberle's Minstrels, who were greeted by a good house and gave fair satisfaction. Coming: Sept. 1, Mrs. Joshua Whitcomb; 6th, George Holland's comb. in Our Gentlemen Friends; 10th, John A. Stevens in Unknown.

Colorado.

DENVER.

Forrester's Opera House: Will Vischer had a fair-sized audience at his benefit on the 23d. His play, Electricity, was presented for the first time on any stage. The play is laid in the South in slavery times and during the late war. The heroine is a rich man's daughter, whose father is supposed to have been killed in the Confederate army. The war leaving her destitute, she is compelled to teach in a seminary where the rules are so stringent that she cannot receive the attentions of her lover, who of course is a very desirous young man; consequently he assumes a number of clever disguises in order to meet his lady-love. Finally her father returns from foreign lands loaded with riches, and through the supervision of the leading character, Old Jube (Mr. Vischer), everything comes out as it should, and all are happy. Mr. Vischer has a good dialect, and he certainly is in the right line of business in such characters. This party play Uncle Tom's Cabin for four nights, commencing 26th. They make a specialty of their Topsy. She is a genuine wench, and has quite a reputation in California. Booked: Aug. 30 and 31, Leadville Minstrels; 4th, for four nights, Sam Piercy's California Dramatic comb.; 10th, Knowles' Dramatic comb. from Leadville; 25th and 26th, Milton Nobles.

Wigwam Theatre (G. H. Pierce manager): This place is succeeding better than anticipated. Crowded houses so far the rule. Mr. Langrishe has found out how to fill a Western theatre. The co. consists of Mr. and Mrs. Langrishe, Frank Roche, J. M. Martin, Charles Norris, Edward Naloe, George Williamson, Charles Cook, Clara Rainford, Ada

Rutledge and Emma Montgomery. The Wigwag has been turned into a very cosy theatre, and will seat about 1,200.

Variety: The Palace is running full with programme of last week continued. The London Concert Hall is also doing well, and Mr. Bernard informs me that he is thinking of taking a larger hall as well as sending a troupe on the road.

Item: Messrs. Love, Thall & Pierce (theatrical managers) have dissolved partnership. Mr. Pierce continues the business alone. He is a thorough business man, and is bound to succeed.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albough manager): Will open Sept. 6.

Ford's Opera House (John T. Ford manager): Fun on the Pacific, 30th and week.

Summer Theatre Comique (Jake Budd manager): Prof. Anderson and his Royal Marionettes; Corly and Mack, Harry Leon, Emma Leon, Williams and Morton, Ida Hawley, Billy Williams, Sharpley and West, Lamartine Bros.; Jake Budd in Rival Apothecaries; the Statue troupe; and E. B. Fickles in Jack Ashore.

Georgia.

COLUMBUS.

Springer's Opera House (F. J. Springer proprietor): Nothing professional has appeared on the boards during the past week. Judging from the numerous applications already made for dates, the season promises to be a most enjoyable one to players.

Arena: A female agent representing Sells Bros., R. R. Circus was in town yesterday, contracting for the appearance of the co. Oct. 9. Mr. G. W. Coup, advance for W. C. Coup's United Shows, arrived this morning. He will have to put up his own bill-boards, as the lady (who is business from the word go) had secured them all. Coup comes 27th.

ATHENS.

Denpre Opera House (W. H. Jones manager): The painters are putting on the finishing touches, and all will be complete by the 10th. Templeton's Star Alliance and the Big Four Minstrels come this month, and will do a good business.

Item: The latest Mirror can always be found on file at the Opera House office.

ATLANTA.

Arena: W. C. Coup's circus is billed for 24th Sells Brothers' circus for Oct. 7.

ILLINOIS.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman manager): Nothing booked for this house until middle of next month.

Adelphi Theatre (W. H. Laird proprietor): 23d, almost an entire new co. appeared, composed of the following people: Little Gay, Miss Neil Fenton, Dan Fenton, McDonough and Williams, and Jennie Thurston. Viola, May and Aggie Clifton of the old co. remain. 20th, McDonough and Williams canceled their engagement, having had some difficulty with the management in regard to over work. They claim they were doing all they were expected to do. Mons. Niblo has succeeded Dan Powers as manager of the stage. Business, owing to the heat, has been light for the week.

Arena: Barnum's big show Sept. 8.

ROCKFORD.

The season of 1880 and 1881 was fairly opened on 24th and 25th inst., by Gulick & Blaisdell's Guaranteed Attraction No. 2—Harry Webster's Nip and Tuck in Private Life—to good business both nights. 26th, Gulick & Blaisdell Attraction No. 3 opens for three nights in their new musical and special oddity, Hop-Scotch, in which many first-class comedians are billed to appear. A. A. Fonda of this city left on the 23d inst. as advance agent of Hop-Scotch.

AURORA.

Opera House: 23d, Nip and Tuck in Private Life, to a fair house; 27th and 28th, Forbes and Cotton in True Devotion and Black Diamonds, drew full houses. Billed: John T. Raymond comb. Nov. 6.

INDIANA.

INDIANAPOLIS.

Dickson's Grand Opera House (J. B. Dickson manager): Closed.

Dickson's Park Theatre (J. B. & G. A. Dickson managers): Sallie Bingham's concert will take place 31st. Miss Bingham will be assisted by the first voices of the city. The opening proper of this house will occur about the 12th of September.

Gilmore's Zoological Garden (W. C. Turner manager): Formal opening Monday, 30th. The house has been greatly improved and enlarged during the past month, and now offers one of the most pleasant variety entertainments of the West. The people last week were enthusiastically received and gave a strong show. Arrivals 30th: Leon Whetstone, Viola Ray, Gallagher and Mack, Turner and Collins, Hettiger and Niffa, Ed. Sheehan and Alice Evans and Laura Moore.

Academy of Music (Fred. Felton manager): This house, formerly known as Crane's Garden Theatre, was opened according to announcement 30th. The people secured are among the best of the variety stage, and the programme is giving good satisfaction. Arrivals present week: Jennie and Chas. Ruse, Irvin T. Bush, Bolton and Bradford, Ed. Christie, Oates and Hay, Edith Lyle, Hawkins and Kelley.

Items: The competition between the Dicksons and Will English promises to give Indianapolis the very best talent of the legitimate drama during the season. Mr. Dickson opens with Hearts of Oak. Mr. English will open his new theatre with Lawrence Barrett in Richelieu, and it is generally conceded that he will have a successful season. However, if he should fail, there's money to back the new Opera House without limit. Also, Mr. English is decidedly popular among a class of people that support the legitimate drama. Taking all in all, Mr. English presents a formidable opponent to the Dicksons.—The new Palace date.—The Saturday Herald, the leading amusement journal of Indianapolis, is waging a strong war against the low variety dives and concert saloons of that city.

KOKOMO.

Kokomo Opera House (D. T. McNeil manager): The Townsend Family, with Harry Townsend as the leading attraction, open 13th for one week, during Fair.

Tipton Opera House (D. T. McNeil manager): This house will be completed and opened 20th, by the Townsend Family.

Arena: Batchellor & Doris' Inter-Ocean Circus Aug. 28.

Item: Manager McNeil played the Townsend Family at Frankfort one week during Fair, beginning 23d, to good business.

VINCENNES.

Green's Opera House (William Green manager): Will be ready for opening about the

5th. P. J. Toomey, who re-contracted for frescoing and painting dome, has finished same and leaves 27th for the Olympic, St. Louis. Nothing booked as yet. Mackey's Our Flirtation party telegraphed for open dates in October. Other combs. have done same.

Tivoli Garden (Grill & Weisenbach, proprietors): Still continue their semi-weekly concerts, which are well attended.

Arena: Barnum's Circus 20th.

Iowa.

DEBUREQUE.

Opera House (G. D. Scott manager): Season opened 27th, with the Gulick-Blaisdell Guaranteed Attraction No. 2, Harry Webster in Nip and Tuck in Private Life supported by D. H. Fitzpatrick and a strong co. Good house. The comedy is laughable, and will please all.

Turner Hall: Was well filled 22d, the event being Mariana, a German drama, in three acts, with George Bock in the leading role, supported by amateur artists.

BURLINGTON.

Nothing the past week. Booked at Union Hall, 31st, John Dillon, 4th, Hop-Scotch; 23d, Child of the State; 24th, Buffalo Bill.

COUNCIL BLUFFS.

Doherty Opera House: Harry Webster, Sept. 3. Leadville Minstrels, Sept. 14. Blaisdell and Gulick's attractions, 18th. Mackey-Sylvester Dramatic Co., 30th. The work of renovating the interior of the house is completed, and everything is in readiness for the beginning of the season.

Kansas.

TOPEKA.

Crawford's Opera House (Lester Crawford manager): This house has been thoroughly renovated and remodeled, provided with all the modern improvements, and is now one of the finest opera houses in the West. The stage is fitted up in the most improved style, with a complete set of new scenery, which reflects great credit upon the scenic artist, Mr. Joseph Hart of Chicago. The house will be opened for two nights, by home talent.

Arena: Barnum's Show to an immense attendance, 18th.

Kentucky.

LOUISVILLE.

Macaulay's (John T. Macaulay manager): The fate of this house for next season was settled last Monday by a lease from Messrs. Norton & Co., proprietors, to John T. Macaulay, a gentleman who has made himself very popular during the short time he has resided in our midst. In an interview had with him he said that, although he is a little late in going to work, he is confident that he will be able to fill most of the time with good attractions. The contracts which were made with various managers were all canceled when it became known that the house was to be sold, but with a verbal understanding that the old dates were to be retained. Besides this, Mr. Macaulay has received notice from a dramatic agency in New York saying that enough attractions had been secured to run the house twenty weeks. From this lot, Mr. M. will select only the very best, and he feels certain that he will have no difficulty in filling out the season of thirty weeks with good attractions. Manager Macaulay leaves for New York 27th, to make the necessary arrangements. In the meantime the house will be repainted, renovated, and the scenery, which is the finest in the city, retouched and freshened up, and of course the old place will retain its time-honored and popular name, "Macaulay's Theatre." Its new manager emphasizes the important point that he will not only play this season out, but many more to come, as he has obtained the house from the proprietors with that privilege. As soon as Mr. M. returns from the East we shall announce the list of attractions. He has the hearty good will of all the best people of the city, who wish him a prosperous season and many of them.

Opera House (William A. Warner manager): This house has been entirely refitted and refurnished, and presents a pleasing appearance in its reconstructed form. The opening takes place 13th, with the Alice Harrison Photos party.

Knickerbocker (Nellis Borden manager): This house still meets with success. The new people billed 30th are: Nina Bach, Phillips Bros., John and Charles; Gracie Sherwood, Comers and Young, Sanford and Russell, John Cooper, and McElrose Sisters, Addie and Julia.

Buckingham (J. P. Whallen manager): This new theatre threw open its doors to a large house, 23d. Business fell off somewhat during the balance of the week, owing, no doubt, to the excessive warm weather. The show given was of the usual variety order, but not up to the standard, on account of the non-arrival of several specialists who were billed. Announced for 30th are: John McVeigh, Kate Montrose, Frank Clark, Lillie Lunden and the Quintette Children, three in number.

Metropolitan (manager non est): This place came to an untimely end evening of the 25th by the departure of the business manager, A. W. Locke. Mr. Snellbaker, the other partner, departed the day before, taking with him the ten days' receipts, and leaving the co. in a tight hole, without money to get out of town or pay necessary expenses. The first week's receipts amounted to \$986.80, and the three day's biz of this week was very light, amounting to only \$88.80 for box-office and \$37.60 for bar. The managers paid several bills, amounting to a very small sum, and the balance they decamped with—no doubt to seek new and still greener pastures. The last heard from them they were in Cincinnati. The co. attaches of the house are working up a benefit for Saturday evening. A large house is expected.

Items: Phil Simmonds, representative of the Mary Anderson co., arrived in town this week.—The following variety managers were here this week: Fred Felton of the Academy of Music, Indianapolis; Col. W. H. Wood of Wood's Opera House, Leadville, Col.; James Edwards of the Theatre Comique, Nashville. They were all looking for attractions.—Sells Bros. and Welch & Saunders' Consolidated Circuses are extensively billed for 3d and 4th.—M. Rawley and James Camp leave Monday to join Barney Macaulay's comb. in Lexington.—The Courier-Journal, the leading paper of the South, in last Sunday's issue says that the New York Mirror is the best dramatic paper published.

—Harry Wharf, an old resident of this city, and a well known member of the profession, is spending a few days in the city among his many friends.—Mr. Judah, owner of the Metropolitan Theatre, says that his house will open shortly under a new and solid management. This is the best paying variety house in Louisville, and any live man with a little capital can make money in it.

LEXINGTON.

Opera House (Marsh & Warren, proprietors): Season opened to immense business, 23d and 24th, with Miles' Juvenile Opera co. Marie Prescott, 30th, 31st and Sept. 1, in Mother and Son. Barney Macaulay, 2d, 3d and 4th.

Items: Sells Bros' Circus, Aug. 30.

Louisiana.

NEW ORLEANS.

Our managers are still absent, and until the opening of the Academy 19th, theatrical affairs will be at a standstill. Bidwell's St. Charles Theatre is still in the hands of the carpenters and painters, and the changes being made are such as to make it one of the most attractive places in the city. The Grand Opera House is not expected to open before November. Manager Hall has always studied to please his patrons, and the past season's attractions are a guarantee as to what we can expect in the future. The French Opera House is also undergoing repairs, preparatory to its opening on Nov. 1. The subscriptions thus far foot up \$40,000, and judging by the promises of the management, and the artists thus far secured, the French opera season bids fair to be a brilliant one.

Massachusetts.

LYNN.

Music Hall (George W. Heath manager): The Kentz-Santley Novelties co. appeared, 28th, to a fair house. They gave a very good show, considering that it was their opening night. The next attraction will be the Hyper Sisters comb. in Out of Bondage, 6th, under G. W. Heath's management.

Theatre Comique (Whitney & Wright, managers): This theatre, which was formerly the Academy of Music, will open for the Fall and Winter season, 6th, with a variety comb., with the drama of The Mollie Maguires to end the entertainment with.

Items: The following are the attractions that Manager Heath has secured for his concert course: Helen Potter's Pleiades, Oct. 6; the McGibben Family, 20th; the Fairbairn Family, Nov. 3; Kate Thayer Concert co. and Spanish Students, 10th; Prof. Ticknor, Dec. 1. Manager Heath has one more attraction to secure before his course is complete. The sale of seats to his concert course are always popular, it is safe to predict a large sale of season tickets.—As J. F. Rock's financial backer, Mr. F. F. Tapley, experienced enough theatrical losses last season, he has wisely concluded to withdraw from dramatic speculations for the present, and will devote his time and money this season to more profitable pursuits, so Fred says.—Music Hall has been resented and newly painted, and presents a clean and handsome appearance. I hope to be able to give the attractions at this house for the coming season in my next.—The Theatre Comique has undergone a renovating, and looks bright and cheery, and no doubt will meet with favor.—From the number of dates booked at the different theatres here, it looks as if the coming season will be the most lively that this city has ever experienced. Somebody has got to lose a little "pile" before the season closes.

GLOUCESTER.

Messrs. Bradstreet & Saunders have Col. Ingersoll announced to lecture 30th, and the sale of seats has been very large. Messrs. Bradstreet and writer have the Kentz-Santley Novelties co. Sept. 2, and prospects are good for a packed house. Aberle's Minstrel co. come 10th; Annie Pixley, in Miss, has an October date, under same management as Ingersoll; Buffalo Bill has booked a date in December, as have also the eos. as follows: Emma Abbott, Maggie Mitchell, Haverly's Georgias, Fanny Davenport, Joe Jefferson, B. W. P. & W. Minstrels, Duprez & Benedict's Minstrels, Tony Denier, Messrs. Bradstreet and associates, under title of the G. E. B., announce a star course as follows: Ed. Marbie's Tile Club, Oct. 1; The Favorites, including Edith Chamberlain, the whistling soloist, 19th; a company of Native Palestine Arabs, 8th; George E. Cayvan and co., 23d; Henry H. Scott, with Slavina & Smith's N. Y. Ideal comb., in Elizabeth Perkins, Dec. 7; E. E. Rice and his Bijou Comic Opera co., 16th; and the New York Criterion comedy co., in Freaks, Jan. 11.

TAUNTON.

Music Hall (White Bros., proprietors): The following are booked for September: Anthony & Ellis' Uncle Tom, 7th; Smith, Thayer and Moulton, 8th (attraction not known); Pell and Lewis are to be tendered a benefit by their many friends the 14th; Smith, Thayer and Moulton, 16th, and 24th (attractions not given). John A. Stevens' Unknown comb. 27th, 28th, 29th.

SALEM.

Willow Park: A variety comb. appeared the past week to fair business. The season is so far advanced now that Summer theatres are on the wane. I don't think that very much money has been made here this Summer, but by next year they may redeem themselves. I trust they will, at any rate.

FITCHBURG.

26th, Heyward Bros' comb. Fair business; poor show.

MAINE.

PORTLAND.

The work on the new Portland Theatre goes rapidly on. Manager Curtis has not as yet announced any of his plans for the future, but will probably open about the middle of September. Portland Theatre still remains closed, and no announcement has been made in regard to the owners' intentions. Booked for City Hall: Aug. 30, M. B. Leavitt's Rentz Santley Novelties co., under management of Thayer, Smith & Moulton of the Eastern Circuit; Sept. 4, Aberle's Minstrels, also under above management. Under management of Ira Stockbridge comes, 24th and 25th (three performances), D'Oyly Carte's Pirates of Penzance; 27th, Annie Louise Cary, in concert; Nov. 10, Ideal Opera co.; Jan. 10, M. B. Leavitt's Specialty co., under Thayer, Smith & Moulton.

Missouri.

ST. LOUIS.

Uhrig's Cave (Messrs. Collins & Short managers): The Corelli-Laurent troupe repeated Girode-Girofa and The Chimes of Normandy up to the evening of the 25th, when Fatinitza was produced. The excellent co. did it most cleverly, despite some very natural incongruities in the scenery and costumes. Henri Laurent, as the Reporter, Gus Hall as the count, E. M. Knight as the Pasha, Cutler as Mustapha, and Cluett as the Turkish leader, were all excellent, while Blanche Corelli repeated her former vigorous success as Vladimir and Fatinitza. Emma Howard Metlar made a most ladylike and charming Princess Lydia. The solo and concerted singing was throughout exceedingly good; the chorus and orchestra also being particularly fine. F. Schillinger's direction of the stage and chorus was excel-

lent, and George Olney conducted the orchestra in clever style. His introductory medleys are most cleverly arranged. On Saturday evening the baritone, Gustavus Hall, will take a benefit, and this will close the season.

Olympic Theatre (Charles A. Spalding manager): This house will open for the season Sunday evening, August 29, with Tony Pastor and his favorite troupe.

Notes and Gossip: Manager Charles Pope has returned to the city and is very busy preparing for his season's opening, which takes place on 6th. The Stewarts will be the opening card, and they will be followed by John T. Raymond in his new play.—The Grand Opera House will open for its final season 6th, with Milton Nobles as the star.—McManus' Camera Obscura is getting to be a most popular exhibition, and during the Knights of Pythias' Council here was constantly filled.—The entertainment given at Pope's on the 24th, by the local and visiting Knights of Pythias, was a grand affair, the theatre looking splendid and being crowded with an immense and brilliant audience.—The Theatre Comique will open its doors for the season 13th, with a variety show.—Fred Warde, leading man of McCullough's co., was in town for a short time during the week.—Robert Nickle, the magician, gave three soires at Thalia Theatre the past week with good success.—Charlotte Hutchings left the Uhrig's Cave co. on the 22d. Her character of Germaine in The Chimes of Normandy was afterward well sustained by Emma Howard-Metlar.—George B. Burrell and wife went to Hopkinsville on the evening of the 26th, joining Huntley's comb. there.—On Tuesday evening, 24th, the Schneider Garden concert by the St. Louis Orchestra was attended by an enormous audience. The exertions of Prof. Louis Mayer and his conferees have succeeded in making it one of the most efficient musical bodies in the country. To-night (27th) they will have a benefit for the aid of their orchestra library.—Barnum's Great Show will open on Monday, 30th, at the old corner of Nineteenth and Pine streets. Two performances will be given each day for a week. On Thursday, Mr. Thomas, Barnum's press agent, made a tour of the charitable institutions of the city, and distributed a large number of free tickets. A. L. Ferris, the well-known bill-poster, distributed 11,000 sheets and lithographs for the show, the work being done most thoroughly.

ST. JOSEPH.

Tootle's Opera House (Corydon F. Craig manager): Closed this week—weather insupportably hot and dry. The first blood of the coming season will be Arthur McKnight's Naïad Queen, 6th, one week; 23d, Gulick & Blaisdell Hop-Scotch co.; 24th and 25th, Mackey and Sylvester's Comedy co.; 30th, negotiations pending with Gus Williams' manager for this date; Oct. 1 and 2, John Dillon. John T. Raymond also applies for dates.

Apollo Garden (E. Howard manager): Closing 20th, Jennie Montague, to Kansas City; Johnny Smith, to St. Louis. Emma Wells and Jennie Ray re-engaged. Opening 30th: Irene Sommers and James H. Larkin, upon which date Frank Cummings, the Apollo comedian, takes a benefit. 6th, the reopening of the house (winter quarters) will take place.

New Ulin Garden: Closing, Heffernan and Flynn, to Kansas City; Pete Brady and Delino Pencho, to Omaha. Opening, Columbia and Clayton.

Items: J. M. Essington, late manager of the New Ulin Garden, has been preparing a juvenile co. in the drama of Osceola, the Half-Breed. He takes the road under the caption of Essington's Juvenile Dramatic co.

Minnesota.

ST. PAUL.

Opera House (John X. Davidson manager): House closed at present. Bookings: Marie Litta in Grand Concert Aug. 30; Buffalo Bill comb. Sept. 1 and 2; Mattie Vickers and Charles S. Rogers' Comedy co. 6th, one week; Tony Denier's Pantomime co. 13th and 14th; Child of the State co. 17th and 18th; Goodwin's Frolics and the Nathaniel English Opera co. later in the month.

MINNEAPOLIS.

With the exception of an amateur performance of Chimes of Normandy 23d, at Pence Opera House, there has been nothing of interest in the amusement line. The Criterion co. opens Aug. 30 in The Big Bonanza with a strong cast. Buffalo Bill has paper up for opening the Academy 3d. Tony Denier opens 6th, playing the whole of Fair week, and as Minneapolis will, without doubt, entertain 50,000 strangers, Tony should reap a rich reward. The Litta Concert co. have telegraphed for Academy Aug. 30.

Billy Arlington and May Thorn have been trying to entertain our suburban neighbors with very poor success, especially at St. Cloud, where they had to return the money to the few that called.

A new concert co. to do the leading Western cities.—Mrs. R. Anderson, vocalist; Charles T. Barnes, tenor; Nellie Bangs, pianist; Zerline Mantey, violinist, all of Chicago—will take the road about Oct. 1.

Michigan.

Whitney's Opera House (C. J. Whitney proprietor): Closed. Will open 13th with Lawrence Barrett, supported by his own co. The house has been refitted, and a great innovation—the electric light—will be added. Mr. Whitney will personally manage his house this season. D. S. Amsden will be his assistant—a capital selection. James Lathrop will do the advertising business, a position vacated by George Commons, who is to occupy a similar position with Brooks & Dickson.

The distribution of plays for the first week is as follows: Julius Caesar, Richelieu, Merchant of Venice, Hamlet, Rosalind, and York's Love. For matinee on Saturday, Lady of Lyons. This arrangement is of course subject to change, and may be altered so as to allow Barrett to appear as Jamie Harebell, and also in his new play by W. D. Howells, called Civil Death, an adaptation of La Morte Civile. This latter play, if ready for presentation, ought to be tested here, as Detroit audiences are truly critical. R. E. Stevens will be business manager of Barrett's co., which includes the following excellent material: Louis James, Ben G. Rogers, Dion Boucicault, Jr., Archie Cooper, T. J. Martin, Charles Plunkett, F. Mosley, Charles Hawthorne, Pierre Stevens, F. P. Barton, Robert C. Hudson, Garrie Davidson, Marie Wainwright, Kate Nick, Ada Plunkett and Anna W. Story.

Detroit Opera House (Joseph Brooks proprietor): Closed. Opens 6th with Robson and Crane, in their new play Sharps and Flats, followed later in the week by a revival of their old comedies, Our Bachelors and Comedy of Errors. 13th, John McCullough will give a series of his most famous roles, as follows: Virginius, Othello, Jack Cade, Julius Caesar, The Gladiator, Merchant of Venice, Katherine and Petruchio, and perhaps Lady of Lyons. The co. sup-

porting are materially the same as last season. 25th, Hearts of Oak, one week. 27th, Denman Thompson, one week. Jefferson Dec. 6, and Power's Paragon co. Jan. 3, in Rose Michel.

New Music Hall: There is now no doubt of the success of the Peninsular Sangerfest, which is to be held here for the next three days. The city is to be filled with strangers, as special rates have been made from all surrounding cities. Eight hundred will come from Buffalo, and other cities in proportion will send their best citizens.

Coliseum (James O'Neil proprietor): Opens 30th, with the following company: John and Maggie Fielding, Mile. Desiree, operatic vocalist; Manchester and Jennings, song-and-dance; Adrienne Grey, balladist; Mealy and Mackey, Irish sketch artists; Postelle, female impersonator; Baby Hart, child vocalist; Mile. Vellefrez, Fernando Fleury, Pauline Ames, song-and-dance; the Harts, Dan and Gussie, and educated dog, in plantation sketches; La Rose sisters, H. W. Eagan, negro comedian; Charles Glidden, banjoist; and Lillian Howard, soubrette.

Theatre Comique (Max Redlesheimer manager): Opens also 30th, night, with the following company: Baughman and Butler, American rifle team with their trained dog; Charles Schofield, banjoist and comedian; Soppel-Rueff's Tyrolean warblers, five in number; Miss L. O., trapezist; Lew and Frank Collins, song-and-dance; Harry Shay, negro comedian; Mike O'Brien, Irish comedian; the Sheerans, James and Lydia, Irish comedians; the Catbells, Leon and Lulu, clog dancers; Dolly Foster and May O'Brien, serio-comics; and Verona Carroll, vocalist.

Items: Robson and Crane's co. is as follows: A. S. Lipman, R. J. Dillon, John Marbie, F. M. Burbeck, F. E. Ambrose, Agnes Proctor, Alicia Robson, Nellie Boyd and Mary Myers.—Garry Hough has completed the organization of his Uncle Tom's Cabin party. They are G. A. Hough, C. P. DeGroat, W. J. Cogswell, J. B. Turner, Ray McCann, Emma Leland, Lottie Lee and others. They will open their season at Powers' Opera House, Grand Rapids, Sept. 6. Uncle Garry will make 'em smile as Gumption Cate, and no man has better wishes for success than he has from me.—I have just returned from quite a sojourn in the Garden City, where I had the pleasure of meeting your courteous correspondent, Mr. Mitchell. Found The Mirror to be the favorite dramatic paper in that city, as in this. I had the pleasure of seeing that grand play, A False Friend, which was put upon the stage magnificently—a little ahead of anything Detroit has seen. The Harrisons in Photos amused me greatly.

WYSLANTI.

The house-warming for this season occurs 20th, to be given by John McCullough in Virginius. This will be followed by Owen Fawcett and George N. Maxwell, who appears during the Wyplanti fair, 22d to 25th. Bookings: Tony Denier's Humpty Dumpty; Mitchell's Pleasure party, Oct. 23d. Barney Macaulay, Nov. 6.

MUSKEGON.

Opera House: (Fred L. Reynolds manager), Season opens Sept. 1, with the Berger's Concert co.; Garry Hough and co. come 8th; Emma Abbott, 14th, and John McCullough, 21st.

GRAND RAPIDS.

Smith's Opera House: Opened 23d with a large and very good variety co., and has been well patronized during past week.

Powers' Opera House: Will open 6th and 7th (instead of Sept. 15, as I erroneously stated in my last), with G. A. Hough's Uncle Tom's Cabin party.

New Hampshire.

MANCHESTER.

Smyth's Opera House (A. D. Stark manager): Henderson's Dime Show has been playing all the week to crowded houses. Show good. Favor and Shields and the Hennessey Bros. are the best features. Closed 30th. Billed: Aberle's Minstrels Aug. 31; Kate Claxton in Two Orphans 3d. No new bookings since last letter.

Items: F. P. Colby, our energetic bill-poster, has recently erected a number of new bill-boards.—Signor Arrigoni of New York will paint the scenery and drop-curtain for the new opera house.

Nebraska.

OMAHA.

Academy of Music (D. A. Griffen manager): This house having undergone the usual Summer renovating, will be opened by Harry Webster's Nick and Tuck comb., 3d and 4th. Other attractions will follow shortly.

Items: The St. Elmo is the name of a variety theatre owned and managed by Messrs. Nugent & Connelly. It began in a small way about a year ago, but has been so successful that the owners were obliged to enlarge greatly. They give a good show, the best specialty artists having no difficulty in securing engagements. They open 30th, with Pete Brady, Delino Pencho, and three Parker Children in specialty act, besides the regular company. Minnie Lamont and Cassady and West close this week and go to Milwaukee.—We are at last to have an opera house—at least so says one of our wealthiest men. Everybody is rejoicing, for never existed a town that more needed one. Work will begin late of October, and we are promised a building that will be second to none in point of elegance, comfort, and safety.

New York.

BUFFALO.

Academy of Music (Meech Bros. proprietors): Ada Cavendish has been delighting our amusement-loving people during the past week. She has proven herself one of the ablest impersonators of emotional character acting now on the stage, and her return to this city cannot fail to be warmly welcomed. For the first three nights of the week the play was the dramatization of Wilkie Collins' "New Magdalen." As Mercy Merrick Miss Cavendish showed her great power as an emotional actress. The co. supporting is a good one. George C. Boniface as Julian Gray was effective, while Sarah Stevens gave a good rendition of the character of Grace Roseberry. At the close of the third act Monday evening Miss Cavendish was called before the curtain and warmly applauded. The houses throughout the week have been fair. Thursday evening Miss Cavendish appeared in her new play, written especially for her by Sir Charles Young, Bart., entitled Wife for Wife. The piece is of the domestic emotional order, with plenty of the sensational to make it interesting, while it possesses many points of excellence. The characters fit nicely; the plot is of decided interest, and the climax brings about a decidedly interesting and pleasing finale of a highly wrought story. The story of the play is as follows: Capt. James Marvin, alias Radford, is by a mock marriage

CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

FOUNDED IN 1882 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND THE ONLY EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.

HARRISON GREY FISKE, EDITOR.

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THE MIRROR'S CIRCULATION.

THE AMERICAN NEWS COMPANY, NEW YORK.

MANAGER'S OFFICE, Aug. 30, 1880.

MR. H. G. FISKE, 12 Union Square:

DEAR SIR: On investigation I find that the cause of complaint from the readers of your paper, that they cannot secure it from the dealers at the usual time, is owing to the fact that you do not go to press early enough to supply us with all that we require to send by first trains on the day of its publication; or else your facilities for printing are not sufficient for the demand.

Please bear in mind that at this season of the year we are paying you nearly twice the amount of money for the sales of your paper that we were paying you in October and November of last year, and hence we require nearly twice as many copies to supply the demand.

If it continues to increase in the same ratio it is necessary for you to make arrangements to give us our entire supply early on the morning of publication, in order to satisfy the trade; and this is the only thing that can be done to prevent the complaints from dealers and the public that your paper cannot be had on day of issue. Respectfully yours,

PATRICK FAHERLY, Manager.

An Auspicious Opening.

A Presidential year, as it is called, is the year most dreaded by theatrical managers, because the records show that is has always been attended by poor business, and not only this—it leaves a depression from which it often takes months to rally. The present campaign has thus far been an unusually quiet and peaceable one; the political parties have manifested considerable torpidity, evidently reserving all their forces for the struggle at the ballot-box, in November. Their preparations are being made noiselessly, and we hear but few sounds of the approaching conflict. But there has never yet been an election held that did not disturb the whole country from the Atlantic to the Pacific, and it would be too beautiful a state of things to be able to look forward to an uneventful election. THE MIRROR does not propose to discuss the matter from any standpoint save that of the manager and the actor—a standpoint from which the approaching battle is viewed with an eye only to the way in which it is to affect them. If theatrical business for the time being is to be paralyzed there has certainly been no warning given yet. On the contrary, the season of 1880-81 has opened with a brilliancy that has not been equalled in years. From all over the country come reports of the highly successful openings of the various combinations that have already commenced work. THE MIRROR's correspondents write from every quarter that unexpectedly excellent business is greeting first-class organizations. Some obscure little towns evince a demand for amusements, and reward venturesome combinations with comparatively large receipts. The openings in New York have been largely attended and the theatres, as a rule, are playing to large houses. The inference from these good omens is that prosperity and good times are buoying up the people, and that means prosperity and good times for the managers too. It shows also that politics are not so absorbing during this canvass as they have been previously.

The late closing of last season, it seemed, would have delayed the opening of this. But such was not the case; here, the first week in September we have fifteen theatres in full blast, with theatre-goers enough to patronize them all liberally. The managers have the weather to thank in part for this latter, the cool nights and chilly mornings having driven hundreds of society people away from Newport, Saratoga and Long Branch to their comfortable homes in town. If the people turn out and patronize the theatres thus early and almost before the regular season has set in, what will they do when the great attractions that are promised come along? Thus far we have only heard the snap of the whip that precedes the real business of the season. Bernhardt, Salvini and Mapleson's Grand Opera troupe have yet to put in an appearance. In the mean time let the smaller fish enjoy all the freedom they can get in the deep water, and when these arrive let them swim in shore to the shallows, where they may call themselves whales if they wish with perfect impunity.

The Ownership of The Mirror.

There has been considerable curiosity expressed during the past year concerning the ownership of THE MIRROR. Newspapers have discussed the matter, and speculated upon it; individuals have plied us with personal inquiries, and badgered us with letters. It has been variously stated that THE MIRROR is controlled or owned by several prominent managers of New York. We did not choose to gratify these speculations, thinking that they were unworthy of notice in our columns. We simply held our peace, and allowed the curious to wag their tongues to their hearts' content. So long as matters remained in this position it was all right, but it appears that a number of people have gone further than this, and even annoy the gentlemen who are variously alleged to own THE MIRROR with matters concerning us. Among the gentlemen whom gossip has at different times made the proprietors of THE MIRROR, Manager Palmer of the Union Square, Mr. J. H. Haverly, and Mr. Charles R. Gardner, the amusement broker, stand prominent. Each of these gentlemen has encouraged THE MIRROR, sympathizing with its impartial, clean and independent course and were warm friends to it in the early days of the paper, when encouragement from such respected sources was of infinite value. The name of Mr. Gardner (whose offices are in THE MIRROR building) has especially been connected with us, because upon all occasions, and in all places he has supported us. Annoyed by this connection, he has sent us the following letter, which defines his position toward us:

OFFICE OF C. R. GARDNER, AMUSEMENT BROKER, NEW YORK MIRROR BUILDING, Aug. 31, 1880.

EDITOR NEW YORK MIRROR:

MY DEAR SIR:—Is there not a way, consistent with your ideas and your business interests, by which you can inform the public of the true state of the case regarding my rela-

tions with THE MIRROR? It is not an hour since a lady, having some complaint to make concerning an item published in your paper, came to me for satisfaction; while last Saturday a gentleman was profuse in his thanks to me for some kind thing you had said of him. Now, it seems to me, a plain statement of the facts of the case would set matters aright, and place the praise or the blame with which THE MIRROR meets where it belongs. Won't you tell your readers this?—that I am your staunch friend and advocate; that I work for your paper because it is respectable and wholesome; and that I feel the same interest in its welfare that is felt by all the best people of the dramatic profession. I know it to be the most reliable and reputable organ the Stage has ever had in this country, and I shall do for it all that lies in my power, so long as it continues to be conducted on its present honest, healthy basis. But because I am so interested in its success and have publicly thrown what influence I possess in its favor, that is no reason that I should be complimented or abused for what may from time to time appear in its columns! Please think this over, and see if you cannot state it in such a way as will not give rise to the idea that there are any but the best feelings existing between us. I have my own cares and worries, and I don't wish to receive credit or blame for that with which I have nothing to do. Yours always,

C. R. GARDNER.

We have thought it over and arrived at the conclusion that the best way to state the matter clearly is to let Mr. Gardner tell it himself, so we have published his letter in full.

THE MIRROR is owned by a stock company which is incorporated under the title of "The Mirror Newspaper Company." This information has been published under the Publisher's announcements for many months, and therefore it is not news. Anybody who has curiosity enough to know the amount of capital originally invested, or the date of incorporation, may satisfy his love of knowledge by looking over the certificates in the office where such records are kept, down town. The stockholders have no influence or control over the editorial columns, further than to place them in the charge of writers who are capable, unbiased, and free of the taint which unfortunately clings to the skirts of many of the metropolitan journalists who follow dramatic writing as a profession. The editor of THE MIRROR is wholly responsible for all grievances, real or imagined, and he is solely the person who is to be looked to for satisfaction. Neither Mr. Gardner (whose friendship is invaluable, and whose generous support has materially aided us), Messrs. Haverly, Palmer, nor anybody else, has the desire or the right to dictate the course pursued by THE MIRROR; and while their counsel has always been most welcome, our readers may rest assured that nothing has ever been published in THE MIRROR for which either was accountable.

Mr. Gardner's favor we appreciate, and we will reciprocate his kindness in the same way that we return the good-will of all our friends. Hereafter, to save themselves from mistakes and Mr. Gardner from annoyance, we would call to the recollection of everybody who has fault to find, or praise to bestow, that the NEW YORK MIRROR offices are situated at No. 12 Union Square, up-stairs. The editor's office hours are from 10 to 4, daily.

OUR PICTURE.—The frontispiece of THE MIRROR this week takes shape in the pretty face of Lillie Shandley. Miss Shandley is a thorough New York girl, and is a niece of the late Judge Shandley—known as the "big Judge." Her dramatic education was received in the best metropolitan theatres. When the comic opera furore heralded by Pinafore came upon us, Miss Shandley's fine contralto voice quickly secured her position and fame. She was a member of Henderson's Standard Opera company until Frederic Clay secured her for Princess Toto, and now the little lady is engaged for THE "Favorites."

PERSONAL.

FLORENCE.—Billy has made a hit in London. Hoo-ray!

MIRROR.—THE MIRROR appears in a partly new dress this week.

PARKES.—George is very funny and very "Gussie" in A Golden Game.

DAVENPORT.—Fanny Davenport is in town. Rehearsals of An American Girl begin next week.

JORDAN.—A correspondent sends us the information that Mabel Jordan is in Dublin, Ireland.

PEYSEY.—Dave Peysey goes to Galveston, Texas, Saturday, to assist Manager Harry Greenwall.

ALLIGER.—"Jimmy" is in the city, having been summoned hastily from Canada for family reasons.

PAULDING.—Fred Paulding will not be a member of the Madison Square Theatre company this season.

PRICES.—Many people complain because the up-town theatres don't advertise their scales of prices.

ROSENY.—Judge Beach has decided that Pat cannot make two contracts and keep the last one. Harry Miner is jubilant.

REEVE.—C. C. Reeve, the treasurer of Haverly's Niblos, is an affable gentleman who thoroughly understands his business.

LATE.—Fanny Davenport's company is not all made up yet.

SCHWAB.—Fred Schwab returned from Europe last week.

SARA.—There has been a lull in the Bernhardt advertising boom, Freddie is here, too.

EVELYN.—Carlotta Evelyn wears a number of rich and handsome dresses in Around the World.

RAYMOND.—John T. is looking better than he did when he left us. He thrives upon English failure combined with American success.

BELTON.—Everybody who enjoys phenomenal singing should hear Lotta Belton who appears in Dreams at the Bijou Opera House.

CHAPMAN.—Frank Chapman says the rehearsals of the Agnes Leonard company promise splendidly. He left for Albany last night.

BURLESQUERS.—Leavitt's numerous pretty Burlesquers have been dropping in to see Rice's Evangeline during the week. They'll soon be there themselves.

SEARLE.—The costume worn by Louise Searle in the last act of Evangeline is very handsome—even rich in its very simplicity. The lady herself designed it.

DEPARTURES.—Every day there are departures from the ranks of the professionals who have been in town all Summer. The mill has fairly begun to grind.

FLANAGAN.—John F. Flanagan is an accomplished writer upon dramatic matters. His articles in the Celtic Monthly are charming specimens of breezy composition.

HYMES.—There is to be a notable wedding of two professional people at Long Branch next Sunday. We'll tell the readers of THE MIRROR all about it, in our next.

BOOTH.—Edwin Booth has written a very cordial and courteous letter to Frederick Paulding in reply to the latter's communication which appeared in THE MIRROR six weeks ago.

HARRISONS.—The Harrisons made a great popular success in Chicago Monday night, and are playing to big business, although the newspapers pitched into them and Photos terribly.

BROWN.—There appears to be something about Boston that is very attractive to W. H. Brown. Mr. Gardner's right-hand man, judging from the frequency of his visits to the Hub.

PHILLIPS.—Miss Laura Phillips has written a play for Cronin & Sullivan, the Irish sketch artists. Miss Phillips is one of the ladies who cared for John Brougham in his last hours.

WING.—Charles Wing, agent of A Golden Game company, is one of the most energetic as well as courteous men in the business. He is working like a beaver for Messrs. Shannon and Edeson.

OTTOLENGUI.—Helen Ottolengui is steadily advancing in popular favor at Wood's Museum, Philadelphia. She is an earnest worker, with considerable ability. This week she is doing Violet in Our Boys, and Mathilde in A Scrap of Paper.

MAYO.—Frank Mayo thought Van the Virginian, was a poor play as it stood, but he believed it contained good material, and purchased it. He has devoted considerable time to re-writing it, and has fil time led for its production in the large cities.

EMMET.—J. K. Emmet's wife, and manager J. F. Poole secured an order for the arrest of Emmet who has not been seen since Monday night. Why will men with prospects like his "put trash into their mouths, that steals away their brains?"

MARRIED.—Last Sunday Morning at the Little Church Around the Corner, Dr. Houghton married Mark Smith and Nellie Barbour. The ceremony was private. They had been engaged for two years. Mr. Smith goes with Rice's Cinderella party. Mrs. Smith continues in The Galley Slave.

MUSGRAVE.—Frank Musgrave, the musical director of Leavitt's Grand Spectacular Operatic Burlesque company, which opens shortly at Haverly's Fourteenth Street Theatre, has prepared, and will render several selections from Offenbach's last opera La Fille du Tambour—Major, which has run for many weeks at the London Alhambra.

HA! HA! HA!—The inoffensive young fellow who is humorously called the "critic" of the illiterate Star, has hawked a play about town until, through sheer despair, an uptown manager has given in, and promised to produce it. This inoffensive chap, be it remembered, perpetrated La Societaire. Per se, this ought to be sufficient sin for one man to commit in a lifetime.

POLK.—J. B. Polk is in town. He starts shortly on the road with A Gentleman from Nevada—an individual who has been improved and strengthened during the summer.

BECKE.—Mary Becke is at the Grand Union Hotel, Saratoga, where Napier Lothian is coaching her in the part of Mabel, for the production of the Pirates of Penzance at Booth's, by the Ideal Opera company.

BOOTH.—Edwin Booth's choice of the Princess as the scene of his appearance in London is a wise one. Gooch, the manager, travelled to Edinburgh, where Mr. Booth was sojourning at the time, and completed arrangements there. From a letter just received from him dated a fortnight ago he seemed somewhat despondent and doubted whether he should play in England, at all this year.

THE THEATRES.

"The Play's the Thing."—HAMLET.

Under the management of Messrs. Ford and McNeill that tasteful little box of a place, the Bijou Opera House, opened for the regular season Monday night. When the ugly hall known as the Broadway Theatre was converted into a handsome amusement place, for the production of operettas and light pieces generally of a musical character, the undertaking was looked upon as an experiment of a very doubtful nature, and on many sides failure was openly prophesied by people who, it has since turned out, knew nothing at all about it. True, the theatre was run at a loss for some weeks, but toward the close of the season the tide turned, and the Bijou became the resort of that somewhat indefinite class of people who are termed the "elite." Popularity once established, its ultimate success was assured, and the pretty house became established in a position which the large attendance Monday night to see Willie Edouin's Sparks company in *Dreams*, gave evidence has not been lessened during the Summer siesta.

Dreams; or, Fun in a Photograph Gallery, is correctly described on the programme as a "conceit." It is the joint work of Nat Childs and Willie Edouin. It is a riotous bit of folly, that is conceived with considerable ingenuity and originality, and displays much more cleverness of invention than is usually found in pieces of so light a nature. It is an error to suppose that it belongs to the same order of entertainment as the Tourists or the Troubadours, although the name would imply such to be the case. In the latter pieces the variety element is pushed prominently forward; but in *Dreams*, although the creative fancy of its authors has imbued it with the same degree of extravagance as these, it is employed in a manner that introduces only burlesque. Alice Atherton and Willie Edouin—individually the best burlesque actress and burlesque comedian of the day—are the prime movers in its presentation. Ergo: *Dreams* is seen under the most favorable auspices.

Act first—which is really a prologue—takes place in the home of a retired farmer, who is just celebrating the proverbial attainment of his three score years and ten. His sons visit him with their several wives, to suitably commemorate the event. One son, however, is absent, an addition to his family being hourly expected. The family assembled in the old gentleman's home make up a purse for the little stranger, and give it to the grandfather for safe keeping. The children come, the latter falls asleep by the fire-side, over a glass of hot toddy and his pipe. This picture brings to a close the first act. The second act opens in a photographer's shop, to which comes John Banks in a rejuvenated state, together with a party of friends, to have their pictures taken. They have brought with them enough dresses to open a Bowery costumer's shop; and they proceed to masquerade before the photographer's camera, taking advantage of the opportunity to introduce all sorts of fun, including songs, dances, sketches, a burlesque melodrama, and many other equally hilarious features. The mode of exit after each specialty is cleverly arranged. The person who has just finished poses a moment for a photograph, and then goes "off," while he of the chemicals and glass plates makes ready for the next "sitter." This scene serves to bring out all the talent and versatility of the ten people who compose the little party; and the pranks they play, the songs they sing, and the funny things they say are fresh, unique and thoroughly enjoyable. There is, too, an attempt at consistency and cohesiveness, which, if it does not always succeed, at any rate managers to steer clear of the non-sensical, inanity we are accustomed to see in the popular entertainments with which our stage is over-stocked. The audience appreciated this by the genuineness of the amusement which was manifested by them during this scene in the photographer's shop. The piece concludes with a return to the first scene (a bit of stage mechanism which evoked applause—but not half so much as it deserved), showing the old farmer of the first act awaking from the sleep which had brought him dreams of all the funny adventures that had occurred in the picture gallery.

The Sparks is just the sort of an organization to make all that is possible out of a piece like *Dreams*, and they possess all the varied accomplishments and qualifications that go to make up "such stuff as dreams are made of."

Willie Edouin's success is most gratifying, and as the burden of the piece is carried on his shoulders, he has a busy time of it from the beginning to the end. In the first act, as the old man, he evinces ability as a character actor that is scarcely looked for in an actor whose work has been confined exclusively to the business of burlesque. A peculiar and characteristic movement of his hand over his face was a bid of business that received immediate recognition from the people in front. In the scene at the photographer's he brought all his admirable forces into play with excellent results. As a youth of the "crutch-and-toothpick" order he was especially happy; his caricatures of the peculiar jerky manner of saluting with the hat and the many other eccentricities of our young Fifth Avenue snobs, being simply delicious. His other impersonations were equally amusing.

Jacques Kruger scored a hit also; as the photographer; he was not only funny—he was artistic. Indeed this fidelity to art

made his impersonation of a swell of the "Chawles" type absolutely disgusting. Kruger is a clever actor, and his talents merit more elevated surroundings than *Dreams* affords. Frank Sanger is gentlemanly and pleasing, and James Powers quite the reverse.

Alice Atherton brings those powers into play in this piece which made her a favorite under Ed. Rice's management. She is as charming and as graceful as ever. Lotta Belton, a young lady of handsome presence, with a remarkable rich contralto voice, proved to be quite a revelation. She has but lately gone upon the stage—her first appearance, in fact, having been made last week with the Sparks in Boston—but she acts with considerable skill, and sings with good taste and expression. She appeared as a conventional concert tenor in the second act, and sang "Come into the Garden, Maud," so well as to receive an enthusiastic encore. Some of the morning papers spoke of Miss Belton as a "woman tenor," when in fact her voice possesses no quality of that description whatever. It is a pure contralto, of great depth, but devoid entirely of the head notes. She is a decided acquisition to the party. Ida Shapleigh sings sweetly and acts creditably.

The incidental music to *Dreams* is well selected. "Lardy da" is sung better by Alice Atherton and the company than it has been yet on the New York stage. It is a catching trifle, and although but a month has elapsed since it was first heard here it is whistled now on every street corner all over town. Several morceaux by Rice are pretty, and tickle the popular ear.

Dreams is an undoubted "go."

Last Monday night the Kiralfys opened their season of spectacle at Niblo's with a grand revival of *Around the World in Eighty Days*. The theatre was packed, the audience was enthusiastic, and a highly gratifying entertainment was the result.

For months the clever Kiralfys have been busily engaged in preparing for the production on a great scale of magnificence of a series of spectacles. Europe has been ransacked for novelties, and has yielded up a rich supply in return for the search instituted by the brothers, Bolossy and Imre.

Around the World has enjoyed much popularity here since it was first produced at the Academy of Music some years ago. It has never been mounted and done in better style, however, than it was Monday night. Notwithstanding that there were many delays and hitches, and that it was very late before the curtain dropped on the last act, the audience remained attentively until the end. Over two hundred and seventy-five people are employed in the representation, the dresses are richly beautiful, and it seems that there is more than usual truth in the statement made on the bills that over \$50,000 had been expended in preparing the piece. The dramatic company is a carefully selected one, embracing much more strength than has ever before been lent to that feature. Helen Tracy played Aouda, and Nemea was assigned to Carlotta Evelyn. The latter lady acted with her accustomed intelligence, and looked handsome in a number of new and elegant costumes (obscure and malicious reports to the contrary, notwithstanding). Louise Dempsey played Nakahira, and Alice Sherwood, Betsey—a part that has never been so vivaciously acted heretofore. Harry Meredith as Phineas Fogg, E. A. Locke as Passepartout, and Ed Buckley as Miles O'Pake, are all well placed. The ballets are arranged with the best possible taste, and the groupings are truly artistic. In the second act a perfect flood of brilliant, dazzling color—a sight which alone is worth paying the price of an orchestra chair to see. The scenery is all new, the mechanical effects ingenious, and the whole spectacle worthy of the traditions surrounding such performances at this theatre. As Business Manager Haslam says, Monday night saw the largest spectacular opening recorded in the history of Niblo's.

Monday evening J. W. Shannon's comedy-drama entitled *A Golden Game*, or *Spider and Fly*, was given its initial performance in this city at the Standard Theatre, with Messrs. J. W. Shannon and George Edeson in the leading parts.

A Golden Game is a melodrama containing an important comedy feature, and is a strong story of great effectiveness, told in a powerful way. Its author, we believe, does not claim for it entire originality—what piece that has been produced in the past five years (always excepting T. Percy, Esq.'s *La Societaire*) in this city, has been completely original?—but he does claim for it innate interest and vigor, and his claim is more than justified by his work. The plot is good, and related with commendable directness. The drama opens with a scene showing the counting house of the firm of Strauss & Larkspur, cotton brokers, New York. It appears that there is a commercial crisis, which Strauss is making an honorable effort to weather, while Larkspur is, in his own way, preparing to decamp with the funds of the establishment. The wicked partner has so tampered with the books as to keep Strauss in the dark; and, taking advantage of his absence, has put the securities of the firm on the market and pocketed the results. He comes to the office to consummate his villainy at an early hour in the morning, where he is met by the book-keeper, whom he did not expect to encounter, but who having discovered the game afoot, and suspecting a possible flight, concluded to look after his own interests. The upshot of their inter-

view is that Larkspur bribes the book-keeper not to interfere with his departure. In the mean time, between the entrance of Larkspur and the flight with the funds, Strauss appears on the scene and informs him that as a last resort, to save the good name of the firm, he has induced his wife to dispose of her private fortune and place the proceeds at their disposal. Mrs. Strauss enters and places in the hands of her husband the money she has raised, and he gives it to Larkspur. After this Mr. Strauss retires with his wife to see her home, and thereby the path is opened for the departure of Larkspur with the wealth of the establishment. Previous to this a clerk named Roy Sampson, who has been rioting all night at a ball, reaches the office drunk and merry, is kindly shown by the janitor to a quiet corner where he may sleep himself sober without attracting the notice of his employer. Bob is asleep before Larkspur and the book-keeper arrived, but before they carry their plot into execution he is so forsobered as to overhear their conversation, catch the meaning of it, and at the last moment make a struggle to prevent the flight of Larkspur, and is knocked senseless. After this Strauss and others return to the office, discover the villainy, and the act closes. From this point the action of the play proceeds in Nice, where we are acquainted with the fact that an interval of seventeen years has elapsed; that Mrs. Strauss died broken hearted; that Strauss and the shipping clerk went to Australia to recover their fortunes; that they did recover them, and that they are expected home shortly to meet Miss Strauss, now a young lady, who has been under the guardianship of her aunt, Miss Plummer, and who has been brought by her to Europe to complete her education and see the world. In these conditions we find two alleged Italian noblemen playing for the hand of the young lady because they want her money; she, however, refuses to marry any one without her father's consent; whereupon they hit upon the scheme of palming off a bogus father on her—not an impossible task, since she has no recollection of her father, nor had her aunt seen him.

Strauss and his companion return at this time from Australia, make the acquaintance of the conspirators, and Strauss agrees to assume the bogus role, he having, however, learned that the intended victim was his daughter, and his purpose being to test her and make an end of them. The outcome of this, of course, is the disclosure of the father to his daughter in due time, and the imprisonment of the scoundrels. Coupled with the defeat of the Italians is a young American, who had been making love to Miss Strauss, and to their marriage the father consents, after many complications. When the young man's father arrives from England, to take part in the wedding, it is found that he is the Larkspur who robbed Strauss at the beginning. After a scene of dramatic interest, in which Strauss refused to let his daughter marry the son of a swindler, and in which Bob Sampson argues that crime is not hereditary, the truth is disclosed that the young man is but the stepson of Larkspur (whose name, by-the-by, has been changed to Brinkworth). The consent to the wedding is renewed, Larkspur, who makes it clear that he has for years been trying to atone for his early rascality, is partially forgiven, and the curtain drops on the last act.

The dialogue is superior to that found in plays of similar nature, at times being positively brilliant. Notably is this the case in the scenes between the Baron Bobetzki and Chevalier Carnoli in the second and third acts. Max Strauss is a finely drawn character, that is marked with many beauties, which Mr. Shannon brings forth fully in an exquisite rendering of the part. The whole hearted love of an estranged father for his child, and the relentless pride of a man of obstinate honor, are sides to Strauss' character, which Mr. Shannon grasps and pushes into prominence. George Edeson, as Bob Sampson, the firm friend and jolly good fellow, is fitted with a "fat" part that gives him ample opportunity to display his comedy talent. The parts of Max and Bob dovetail nicely together, and the spectator bears them away firmly impressed upon his mind. George Parkes was admirable as the Baron, Charles Dade was ridiculously melodramatic as the Chevalier, and Harry Duffield played Cyril in a gentlemanly, quiet manner. Cora Tanner was very pretty and very sweet as Clara. Young ladies about to be wedded don't wear décolleté dresses for marriage robes, however. It is not considered the proper thing for a bride. We would kindly suggest that Miss Tanner make a change in this direction. Lawrence Edinger, who played the Bookkeeper in Act First, talked about "ev-a-dance," and being "perticular," and many other incomprehensible things.

Since Messrs. Birch and Backus moved into their pretty opera house, they have seldom given their minstrel entertainment to an audience that did not completely fill the theatre. Monday night, notwithstanding the many important dramatic counter-attractions every seat was filled, and the heartiest of welcomes was accorded the two cleverest of burnt-cork comedians and their merrie companions. The San Francisco's give the best legitimate minstrel performance, not only in this country, but in the world. The celebrated Moore and Burgess' organization in London made bushels of money every year, yet their entertainment—as an English professional gentleman remarked Monday night—"can't compare with that of the

"Friscos." Billy Birch has grown funnier than ever, while the Hon. Charles Backus, has grown stouter than of yore. A new set of jokes has been put in stock, some wildly comic songs, as well as some very sweet ones, are sung, and the whole performance is warranted to produce more genuine hilarity in a given two hours than any other in the city.

Mr. E. E. Rice's New Evangeline is drawing packed houses to Haverly's Fourteenth street establishment. Mr. John J. McNally has been doing some cobbler work on the piece during the Summer. The fact is that Mr. McNally has not improved the burlesque very materially. On the other hand, Mr. Rice has added some sparkling music in the shape of songs and choruses, which have at once taken hold on popular favor.

Louise Searle remains the Gabriel, and is as vivacious as ever. Miss Searle is one of the best of our burlesque favorites. Verona Jarbeau is still the Evangeline, and is still—Verona Jarbeau. She has not rid herself of affectation, but sings better than last season. This lady has won the smiles of the metropolitan critics, and is happy.

The sylph-like Fortescue is more airy and graceful than ever. His walk is greeted with screams from the young ladies of the period. Mr. Ed Chapman is a capital Le Blanc—albeit his make-up is not quite old enough. Harry Hunter's Lone Fisherman remains much the same; the few changes add nothing to its drollery. We doubt if a cold would much affect his voice. Charles Groves, the new comedian, is suffering from a cold, and is not at his best. He is a comedian much after the style of Willie Edouin. His singing voice is not very good, but he has a method and distinctness of utterance that go far to make up for this lack. Mr. Groves played Peter Papyrus, Le Blanc's clerk, very funnily. It is a new part. J. W. Ransome, as Capt. Dietrich, made up as Gen. Hancock. The make-up was not very striking, and his performance was rather tame. His speech in the second act should be omitted. The jokes have long since been worn threadbare in our variety halls.

Max Fignman played Basil and King Booboolooa very well. His singing voice, which is a good one, he has no opportunity to use. This is the more strange as the company is not strong in singing comedians. Pauline Hall, as the captain of the guard, displayed the prettiest face on a stage crowded with feminine beauty. Rose Dana and Jennie and Jessie Caley were pretty and piquant in the roles assigned them.

Rice's New Evangeline is taken altogether, a clean and clever burlesque performance, and we feel certain that it will remain one of the most popular and profitable of its author's attractions.

Miss Ada Gray, who has a Western reputation, appeared at an East side theatre on Monday night in East Lynne. The house was large and enthusiastic as well. Miss Gray of course played the well-known dual role, and so effective was her rendering of it that she was recalled twice or thrice. The support, with few exceptions, notably Emma Whittle as Miss Corney, was below the average. All things considered, the star has no reason to be disappointed with her metropolitan engagement, as good houses have thus far been the rule. Thursday, Friday and Saturday evenings Miss Gray appears in Isidore Davidson's play, *A Friend Indeed*, the author in support.

Grim Gobbie continues at Wallack's.—Tote is an undoubted success at Daly's.—Edgewood Folks is drawing well at the Park.—The Tourists are all right up to the present week at Haverly's Fifth Avenue.—Pinafore at the Aquarium. What has New York done?—Chronicle the success of Hazel Kirke and the Madison Square theatre is becoming monotonous.—The Mulligan Guard Picnic is drawing large houses.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Frederick Paulding has severed his connection with the Madison Square Theatre. No reason has been given for this action, but it is hinted that Manager Mackaye wished to give Paulding an inferior line of parts, and this was the cause of the difficulty. Mr. Paulding had been engaged for leading juvenile business, and he naturally objected to playing anything else. On this rock the manager and the actor split. Paulding will no doubt play in or near New York during the present season. A year hence he will star again under Harry Smart's management, fortified with a new piece.

There is a speck of black cloud hovering over the future of the Madison Square company that is likely to develop into a full-fledged storm before Christmastide. Manager Mackaye is unfortunate enough to have three leading ladies in his organization—Agnes Booth, Jeffreys-Lewis and Effie Ellsler. History shows us that the lots of some managers who have had two, or even one, leading lady under salary, have not always turned out to be happy ones, and the experience that Mr. Mackaye may have to go through with his trio is scarcely to be envied. Suppose, for instance, that each of them insists on playing the principal part in the next new piece—provided, of course, that Hazel Kirke does not run another year. There's a complicated state of things that would puzzle a machine politician, much more the inventor of a double stage and the

designer of the handsomest-appointed theatre in the United States. What could the most diplomatic manager do in such a case as that? He would be in the peculiar position of having two too many leading ladies available, and yet having no leading lady to fill the disputed part. There would be only two courses open, under these circumstances, for the perplexed manager to pursue—either to write a play that would embrace a trinity of principal female parts, or shelve all of them after the same fashion that he did Rose Coghlan last season. One thing is certain, that Agnes Booth will not play second fiddle to Jeffreys-Lewis and Effie Ellsler on the one hand, and that Effie Ellsler and Jeffreys-Lewis will not be placed in subservient roles to Mrs. Booth on the other. The first alarms of war will be awaited with breathless interest.

Every week letters come from the editors of obscure rural newspapers asking that *The Mirror* be placed upon their exchange lists. For the benefit of these people, let me say here that *The Mirror* exchanges only with the leading journals of the country—papers that can return in part, at least, the value given. Just why the yokels above alluded to are entitled to ask for or receive a copy of our paper each week gratuitously, I must confess I can't quite see. There is some satisfaction left, though, in consigning their cheeky letters to the oblivion of the waste basket.

New York has the prettiest theatres in the world. Try, if you can, and pick out in any other city an equal number of places of amusement that can favorably compare with our Park, Daly's, the Bijou Opera House, the Fifth Avenue, Wallack's, and the Standard.

Dando was not a bit scared by Conquest's accident, or discouraged by the action of Mr. Leavitt and Messrs. Tompkins & Hill, in canceling their contracts for the flying dance, for he is coming to this country after all. J. Alexander Brown, the agent, writes and asks me to say that he has received a cablegram that Ariel is under contract to him, and that she will shortly leave England for New York by the Hecla of the Cunard Line. Hasn't Mr. Conquest pretty clearly demonstrated that we've had quite enough of this flying business, that nobody gives a fig to see it, and that Dando would be much wiser to keep the Atlantic between America and his invention?

A friend of mine (who is as genial and as jovial a lover of the turf as any fellow that ever bought a Combination Pool, or was taken in enough to stake his little pile on the favorite—who somehow never manages to win the race) has visited the Passion Play at Oberammergau, and he writes to tell me all about it. He looks at things entirely from a sporting standpoint, and if the following serious comments upon the acting of the drama only strike my readers in half the funny way that they did me a good hearty laugh is assured.

The theatre only holds six thousand people, and there were ten thousand waiting to get seats, so you can imagine the jam. I was very fortunate, secured a good room, and a seat in the front row under cover. I never saw a smoother performance in my life. Not a wait during the nine hours' steady playing. The tableaux were perfect. Christ displayed wonderful nerve and endurance. He hung to the cross by his hands and feet 17 min. 48 sec., and the 2 Thieves hung on 20 min. each!

Viewed from my friend's point of view this was indeed a surprising feat. I almost expected to read below that Mary Magdalen had trotted a mile around the stage and beaten the best time on record—as St. Julien did the other day at Hartford; or that Judas Iscariot had put on the gloves with Peter, and had punished him badly in three rounds; or that Lazarus had ridden a bicycle twenty-five miles in 2 hrs. 15 min. 45 sec.; but he was quite satisfied to record the summary of the cross-clinging match, in which the "2 Thieves" tied one another, and beat the only other contestant entered by nearly 3 min. 0 sec.

At this time of the year, the dramatic editors of our various contemporaries are vying with one another in a sort of national contest to secure the greatest number of theatrical news items each week. In this scramble for the supremacy, the eager gentlemen of the press stop short of nothing to attain their object. They twist, they turn, they pilfer, they invent all sorts of paragraphs, displaying an ingenuity and a fertility of imagination that forms a curious and interesting study. Nor care they if a statement in one issue be flatly contradicted by another in their next. Trifles of this kind scarcely count, and although a cry of "foul!" is now and then heard, it is but a sound;—that is lost instantly in the noise of the scuffle.

Not long since one of these go-as-you-please paragraphers reported that Edwin Booth had settled to play an engagement commencing in November at the London Haymarket, under John Sleeper Clarke's management. This statement was made without taking into consideration the facts that Mr. Clarke does not control the Haymarket in the Autumn; that Mr. Booth positively refused to play under his brother-in-law's management at any time; and that *The Mirror* had announced, upon unquestioned authority, that Mr. Booth had not entered into a definite arrangement for his London appearance. It now transpires that he will play at the Princess, under Walter Gooch's management.

DRAMA IN THE STATES.

[CONTINUED FROM FIFTH PAGE.]

joined to Edith Selwyn, and in a short time told her of the deception practiced, and coldly discarded his victim. He then becomes legally married. In the first act the discarded woman is entrusted with a package to deliver to Mrs. Marvin, and discovers in the husband of the person to whom she is to deliver the package, and who is alone in his parlor, the one who years since had so wronged her. She confronts him with his crime, but he laughs at her, and in a sudden frenzy she swears she will be revenged upon him. The second act opens with Edith Selwyn as Mrs. L'Estrange, a wealthy woman of the world. Marvin is again captivated with her. She coldly but adroitly encourages his passion, and the scene closes with a promise upon her part to be his friend. In the third act the wife of Capt. Marvin calls upon Mrs. L'Estrange, and in glowing words tells of her deep and all-absorbing love for her husband, while she meekly complains of an occasional showing of coolness upon his part. Mrs. L'Estrange insinuates that Capt. Marvin is not true to his vows of marriage and that he pleads deepest love to another woman, which the wife indignantly rejects as false and is about to leave the room. Mrs. L'Estrange, when she sees her husband coming up the stairs and consents to enter a closet adjoining, and is there witness to the passionate pleading of love of the false husband. While in the heat of his declaration of love and pleadings for Mrs. L'Estrange to fly with him, she points exultingly to the door of the closet, out of which the wronged wife has come, and the crestfallen betrayer is then ordered from the house, is told by his victim that this is her revenge, that the world now contains two women who detest him as only wronged women can, etc. The scene is splendidly effective, and the brilliant acting of Miss Cavendish won for her the hearty and deserved encores of her critical audiences.

In the fourth act she appears as the wife of John Ordell, a middle-aged, high-minded gentleman, who, having guessed her secret, will not allow her the painful recital of it. The wife of Capt. Marvin has found a home with Mrs. Ordell, who feels an earnest Christian desire for her happiness, and a hope to undo, as far as possible, the pain which she has caused her. Capt. Marvin, who, through an unfortunate business speculation in which he has become involved through Mr. Thavies, who had formerly acted as his partner, and who performed the mock marriage, determines on revenge, and appears upon the scene, confronts the now happy wife of John Ordell, and claims the marriage that she supposed was a mock one to have been genuine, and commands her to leave the splendor surrounding her and go with him. She refuses to believe it, calls upon her husband for protection, and Thavies, who now appears in his new role as brother to Ordell, explodes the villain's story, and he is suddenly transformed from the revengeful villain to a contrite beggar for mercy and forgiveness. Marvin's wife is now introduced upon the scene, and a general reconciliation takes place. Miss Cavendish's role gave her an opportunity for the display of her powers as an actress, and in the parts where her scorn and detestation of the villain who has betrayed her and on whom she seeks revenge, she rises to the heights of emotional acting. Mr. Boniface personified the villain, Capt. Marvin, in an intelligent manner. For this week, the well-known society play of The Banker's Daughter will hold the boards. The diagram already proves that it will be a grand success. The following week Annie Pixley in *Miss Liss*, supported by the McDonough and Fainford couple.

The Adelphi: This cozy and deservedly popular house has opened for the season. The new managers evidently mean that its good reputation shall be maintained. It has been handsomely redecorated. Everything looks as neat as a new pin. A large number of new pieces have been added to the scenery. The opening introduced J. B. Browne, who will remain as one of the stock, and Vic Leonzo, in their sensational drama entitled *Avenged*, in which they introduce the celebrated acting dog Tiger; with Barlow Brothers, Annie Hindle, Fannie Reynolds, Julia Wolcott, Joe and Annie Burgess, J. F. Thomas, Lottie Russell, Louis Robie and George Burr in the olio. The managers are in communication with the best talent the country affords.

Items: The German Theatre will open about Nov. 1 for the Fall and Winter season. The managers promise an attractive list of performers.—Ben G. Rogers, the well-known comedian, than whom there is not an actor in the country that can boast of more genuine disinterested friends, left here the past week to join Lawrence Barrett, with whom he is to appear the present season.—Fred Wren, the comedian, will shortly take the road as manager of an Uncle Tom co.—I met Mr. George Smith of this city at the Academy Saturday evening. He will act as agent this season for the Clark and Marble Tile Club, in a comedy depicting the scenes of the celebrated Idle Hours Club of '79, that had such a jolly picnic on board of a canal-boat last season. They open on the Eastern Circuit Sept. 20, going the circuit rounds, and play the first three weeks of October in Boston. They start out about a week sooner than originally intended.

ROCHESTER. Corinthian Academy of Music (Arthur Luetchford manager): Opened season 26th, with Collier's Banker's Daughter co. as the attraction. A fine house was present, and the same can be said of the 27th and 28. The co., with a few exceptions, is a strong one, and give a neat performance. F. C. Bangs, who assumed the part of John Strebelow, possesses a fine stage presence and a resonant well modulated voice. He handled the character judiciously, and left a most favorable impression. Signor Majeroni, as the polished, unscrupulous Count de Carojac, has evidently found a role that fits him like a glove. The stage was set throughout in a very handsome manner, and the audiences heartily applauded the third and fourth scenes. Haverly's Georgia Minstrels, 4th.

Grand Opera House (Brooks & Dickson managers): Barlow, Wilson, Primrose and West's Minstrels appeared to a crowded house 28th, and as is usual with this troupe, gave a really enjoyable entertainment. The regular season will open 30th, when Ada Cavendish will present The New Magdalen 30th, 31st and Sept. 1. Wife for Wife, 2d, 3d and 4th. The eminent tragedian, John McCullough, appears 9th, 10th and 11th.

Items: Charles E. Evans of Niles and Evans, the celebrated specialty artists, who, since his return from London, England, has been visiting his friends in this city, took his departure 29th, for New York, where he joins Mr. Niles. They open their season at Hyde & Behman's, Br.oklyn.—The local press rely on The Mirror for the latest theatrical news. The Herald says: "The New York Mirror is undoubtedly the best paper of the kind in the country. The news is fresh and written

up in a spicy manner."—Leon H. Lempert, the artist who decorated the walls and painted the scenery in the Corinthian, leaves for Hamilton the 31st, where he is to paint a full set of scenes for the Grand Opera House.—Joseph Gobay, as local manager, will look after the interests of Messrs. Brooks & Dickson in the management of the Grand.

ALBANY. Lehigh Opera House (J. W. Albaugh lessee): Aug. 30, Annie Pixley and co. in *Miss*, one week. Sept. 6, Agnes Leonard.

Martin Opera House (Theodore Mosher manager): Snellbaker & Benton's Majestic comb. came 27th, and gave a first-class variety show to a crowded house. Add Weaver and Nellie Parker, Magee and Tracy, Press Eldridge and the three Braziers are deserving of special mention. The performance concluded with a new burlesque, entitled Prince Pretty-Pat, which was handsomely costumed and cleverly enacted. I believe this co. are to return later in the season. They have established themselves as favorites here, and their return will be looked for with pleasure. 28th, B. W. P. & W.'s Minstrels to a good house. The only features worthy of mention were the songs and choruses in the first part. Sept. 1, Haverly's Colored Minstrels, 13th, Mrs. Oates co. in Long Branch.

Items: Twiddle Hall is undergoing repairs.—Carrie A. Turner of this city, who made a successful debut as Armande in *Led Astray* last season, will receive a benefit in September; London Assurance will be the bill, with the beneficiary as Lady Gay.—The Flock of Geese co. will be at the Lehigh during Fair week, commencing 13th.—The property stolen from the Comic Opera co. at Fort Edward has been recovered.

SYRACUSE. Grand Opera House (P. H. Lehman manager): The house was opened on the 24th and 25th ult., by Collier's Banker's Daughter comb. At both performances the house was well filled. An extended notice of the play would be mal-a-propos, as it has been long enough before the public to become an old familiar friend. The cast is a strong one, in every way, and although some fault could be found, the desire to please was so evident on the part of all the members, that one really ought to speak only in terms of commendation of what was certainly a good rendition of a standard play. The bookings for the coming week are, Denman Thompson, as Uncle Josh Whitcomb, 30th; Haverly's Colored Minstrels, Sept. 3, probably.

Items: The Mirror man from this place had a pleasant chat with Manager F. C. Rust, at the Academy of Music, Rochester. From the manner in which Mr. R. is spoken of by the citizens there, it is easy to see that he has already become quite popular. Success attend our once Syracusean in his new home.

AUBURN. Opera House: Aug. 24 (under management of E. J. Watson of the Academy of Music), Barlow, Wilson, Primrose & West gave a fine minstrel entertainment to a large house. Items: Among the attractions already booked at the Academy for the coming season are Annie Pixley, the Wilkinsons, George Holland, Mitchell's Pleasure Party, Lotta, Aberle's Minstrels, Maggie Mitchell, Baker and Farron, Abbey's Humpty Dumpty, Clinton Hall, Buffalo Bill, Pat Rooney, Mrs. Scott-Siddons and Mrs. G. C. Howard.

KINGSTON. Music Hall (Cornelius Burhaus manager): 26th, Snellbaker & Benton's Majestic Consolidation performed to the largest house ever in this city. Cash receipts at the door \$435. The party consists of Add Weaver, Press Eldridge, Nellie Parker; the universal burlesque favorite, Niron Duclos, and many other first-class burlesque and variety stars. The performance was unexcelled. Barlow, Wilson, Primrose & West will be here in October.

POUGHKEEPSIE. Collingwood Opera House: The season opened 23d, with Collier's Banker's Daughter. Good performance to large attendance. Jane Combs, in *Romeo and Juliet*, 24th; support good; production excellent; audience very large. Majestic Consolidation, 25th; good entertainment to packed house.

ONEIDA. Devereux: Jane Combs, 25th, to good house. The Wilkinsons in *Uncle Tom's Cabin*, 6th.

OSWEGO. Academy of Music (W. B. Phelps manager): This house has been repainted completely inside, the scenery retouched and new seats added, and the box office, which was decidedly unhandy before, torn out and a new one built in a more convenient position. The season opens 7th, with the Wilkinsons, in that old timer, *Uncle Tom's Cabin*. Among many other engagements I notice such sterling attractions as Lotta, Mary Anderson, Maggie Mitchell, Annie Pixley, John McCullough, Joe Emmet, Tony Denier, Galley Slave comb., T. W. Keene, Our Goblins, etc.

HORNELLSVILLE. Shattuck Opera House (Dr. S. E. Shattuck manager): Jane Combs, supported by Mr. J. Clinton Hall and a fair co., appeared as *Juliet* 27th, to a fair house. Booked: Jay Rial's Humpty Dumpty 4th, with matinee.

Item: R. S. Burch of this city joined Hi Henry's Minstrels (as musician) last week.

UTICA. Opera House (John Abercrombie manager): Barlow, Wilson, Primrose and West, 26th, before 1,600 people, and gave satisfaction to all. Sept. 2, Haverly's Georgia Minstrels; 4th, Wilkinsons' Uncle Tom's Cabin co.; 6th, John McCullough in *Virginia*.

LOCKPORT. Hodge Opera House (James H. Staats manager): 28th, Rial and Draper's Uncle Tom, afternoon and evening entertainment, to good houses. 31st, Denman Thompson, as Joshua Whitcomb.

RINGHAMTON. The Great London Circus and Menagerie, 28th, to large audiences. It is one of the best shows that has ever visited this city. Rial's Humpty Dumpty, 3d.

New Jersey.

TRENTON. Taylor Opera House (John Taylor manager): Season opened 27th, with Big Four Minstrels. They gave a satisfactory entertainment to a fair house. 4th, Slavins comedy co., supporting Henry R. Scott, in *Hezekiah Perkins*. 11th, Wellesley and Sterling comb.

OHIO.

SPRINGFIELD. Black's Opera House (William C. Black proprietor): Closed. Will open the last week of this month.

The Arena: Forepaugh's Circus 31st.

Items: Arrangements are progressing for the State reunion to be held here this month. It will take place at the Fair Grounds between Sept. 20 and 25. Among the special attractions there will be a balloon ascension,

ropes-walking, artillery from Dayton, etc. It is expected that no less than twenty thousand will be in attendance. The proceeds above expenses will be given to the Soldiers and Sailors' Orphans' Home at Xenia, O.—Gell Cannon of Cincinnati, stage mechanic for the new Bookwalter Opera House, entered on his duties last Monday.—George Conner, the acrobat and hurdle-rider, late of Robinson's Circus, is in the city for his health. His wife goes to join Barnum's Circus.—The ushers of both opera houses next season will wear uniforms—blue coats and brass buttons.—Bookwalter's New Opera House will be managed by an experienced New York theatre manager.—Wonderful changes are being made in Black's Opera House.—The Mirror is on sale at Charles H. Pierce & Co.'s, No. 13 South Market street, every Friday at 7 p.m.

CLEVELAND. Opera House (L. G. Hanna manager): The house is now in excellent shape for the opening of season, which takes place 6th, with All the Rage. Week of 13th, Herve's Hearts of Oak. The working staff for this season is as follows: L. G. Hanna, treasurer; D. L. Tyler, assistant treasurer; James King, master machinist; John Breuer, assistant machinist; C. Papke, scenic artist; H. Eastman, master of properties; S. S. Wetmore, electrician; Harvey Nourse, chief usher; T. Tibbitts and E. Farrar, doorkeepers.

Academy of Music (John A. Ellsler manager): Closed last week and will remain so until 6th, but it is impossible yet to learn what will be the opening attraction. Manager Ellsler has been in New York filling dates, but refuses to divulge particulars at present.

Comique (B. C. Hart manager): A good variety bill is announced this week, including Clark and Edwards' Specialty co., Murray and Murphy, Manning and Drew, Eugene Natowitz, Millie Martelle, and a host of lesser lights.

Items: The London Circus will prove a great "draw" next Friday, 3d.—The Little concert at Tabernacle, 14th, is to be the first musical "event" of the coming season.—Charles Hogg's benefit at Halthorth's last week was quite successful, notwithstanding the rather cold weather.—The Germania Orchestra will benefit at same place next Sunday, afternoon and evening.—A German dramatic co. give very entertaining performances at the Academy every Sunday night.

COLUMBUS. Comstock's Opera House (Theodore Comstock proprietor; Frank Comstock business manager): Nick Roberts' Humpty Dumpty troupe, State Fair week, Aug. 30; Abbott Opera Co., 9th, 10th.

Grand Opera House (Brooks & Dickson proprietors; Theodore Morris acting manager): Maggie Mitchell Fair week, Aug. 30; F. F. Mackey and Louise Sylvester in *Freaks*, 9th, 10th.

Items: H. W. Prillman and wife have returned to New York City.—W. A. Mason left 27th to join the Bella Golden comb.—Sam Kinehart, the jovial clown, of Sells Bros., and dog circus fame, was married 23d to Miss Eliza Tomlinson of this city.—Charles Ewers and wife, formerly of this city, are bareback riding with Forepaugh's circus, to be here Sept. 1.—Peter Sells, of Sells Bros.' circus, was in town last week.

DAYTON. Memorial Hall (Soldiers' Home): W. H. Power's Dr. Clyde co., 23d, 24th, to fair business. Mr. Ward took the honors, being "florally tributed." He was a member of the stock here during the Summer.

Gibbard's Opera House (Larry H. Reist manager): The Soldiers' Home co. gave Our Boys to a large audience. Good entertainment. C. L. Davis comes Sept. 12.

Arena: Frank Sheppard, with Forepaugh, has made the town bloom as never before with pictorial printing.

AKRON.

Academy of Music: Gus Williams appeared in Our German Senator, to a large audience, 20th, and gave a good entertainment.

Items: The Germania Theater co. of Cleveland gave a performance 24th to small audience. They presented The Secret Room; or, Jealousy, and You Shouldn't Paint the Devil on the Wall.—Den Thompson comes 3d.

CANTON. Opera House (Louis Schaefer proprietor): The Germania orchestra of Cleveland 23d. Business light, owing, I think, to extreme hot weather. 27th, Theodore Keatz, German Dramatic co., business fair. 29th, Calender's Georgia Minstrels. Business light. Entertainment very poor. Coming: Curt's Spanish Students, August 30, five nights. 4th, Denman Thompson.

YOUNGSTOWN. Opera House (W. W. McKeown manager): 17th, Tony Pastor to big house. Receipts about \$700. Coming: Sept. 2, Den Thompson; 13th, Polk's Gentleman from Nevada; 16th, Richmond and Von Boyle; 18th, Barney Macaulay; 21st, 22d, 23d, 24th, C. L. Graves comb. (Fair week).

SANDUSKY. Lawrence Barrett canceled his date of 4th, to our great disappointment. The season opens 10th, with the Emma Abbott Opera co. Manager Stoffle has already closed dates with some of the best attractions, and anticipates a prosperous season.

Pennsylvania.

READING.

Academy of Music (John D. Mishler manager): The season opened 24th, with Rial's Humpty Dumpty, to a crowded house. The specialties were good. They make a feature of 25 and 35 cent prices. 31st, Graves' Four Seasons comb. Sept. 2, John Jack and Annie Firmin in *Civil Marriage*; 7th, F. F. Mackey and Louise Sylvester in *Our Flirtation*; 9th, Ada Gray in *East Lynne*. During the Summer the house has been entirely renovated, four new scenes, two new sets of furniture, and two new carpets added. Also booked at this favorite resort are Minnie Palmer, Jarrett's Cinderella, Doud Byron, Hall's Strategists, Aberle's Minstrels, Golden Game, Galley Slave, Dr. Clyde, Fanny Davenport, Campbell's Matrimony, Haverly's Georgias, Alice Oates, Robson and Crane, Mr. and Mrs. George S. Knight, Burgess' Widow Bedott, T. W. Keene, Gus Williams, Hermann, Pirates of Penzance, Fun on the Bristol, Scott-Siddons, Tony Denier, Our Gentlemen Friends, Buffalo Bill, Joe Jefferson, Child of the State, Joe Emmet, and Barney Macaulay. All of these attractions play the popular Mishler circuit.

Grand Opera House (George M. Miller manager): Opened season 26th, with G. C. Howard's Uncle Tom, to crowded house. The performance was very good throughout. The repairs at this house have not as yet been completed.

PITTSBURG. Opera House (John A. Ellsler manager): This house reopens to-night (30th). The season will be inaugurated by the Australian

Stewarts, in their Rainbow Revels, 6th, Gus Williams in *Our German Senator*.

Library Hall (W. W. Fudwood manager): The opening of this house as a regular theatre will take place to night (30th), with Lawrence Barrett and co. as the attraction. Mr. Barrett's repertoire for the week will include Hamlet, Marble Heart, Richelieu, Yorick's Love, Merchant of Venice, David Garrick, Lady of Lyons and Julius Caesar. 6th, Curt's Spanish Students.

Williams' Academy (H. W. Williams manager): Will reopen for the regular Fall and Winter season 13th.

Arena: The London Circus will exhibit 6th. Items: Maggie Mitchell will be at the Opera House week beginning Oct. 4.—Messrs. Lowell and Green, who have been in this city for some weeks past, will leave this week for Detroit, where they open at the Comique in Muldon's Boarding House.—Maggie Mulhambing has returned to the city.—The opening of Library Hall as a regular theatre will prove of interest in an amusement annual in this city, inasmuch as it is the second time the house has been so opened since erected. It is to be hoped that Manager Fudwood's endeavors will prove more successful than were those of Messrs. Ellsler and Canning.—John Kinlan of this city will open his season in Toledo, O. He states that he has purchased from W. J. Florence the sole right to produce Eileen Oge in the United States.

POTTSVILLE. Academy of Music (Milton Boone manager): Opened for the season by Jay Rial's Humpty Dumpty and Novelty co., August 25, to a packed and enthusiastic audience. The pantomime was well acted throughout, and the special features received merited applause. These were: Harry Wingfield, on the horizontal bar; Punch Walton, in a musical olio; Jennie Miao, in the skipping-rope dance, and Prof. Parker with a number of trained dogs. Grimaldi Zeltner, as the clown, with his trained donkey, threw so much hilarity into the pantomime that he kept the audience in a constant roar.

Items: Sept. 1, C. L. Graves' comb. in the Four Seasons; 3d, John Jack and Annie Firmin will produce *Civil Marriage*, with a company of actors well-known to the theatre-goers of this city.

WILKESBARRE. Music Hall (M. H. Burgunder manager): Jay Rial's Humpty Dumpty 26th, at popular prices, to very large house. The following have so far been booked for September: Clinton Hall's Strategists, 8th; John T. Ford's Fun on the Pacific co., 9th; Graves' Four Seasons comb., 10th; Rantz-Santley co., 23d; Ford & Denham's Masqueraders, 24th; Snellbaker & Benton's Variety co., 25th.

Item: Charles T. Barnes has been appointed treasurer of Music Hall in place of Joseph Anzmann, retired.

MADISON CITY.

City Hall (C. Metz manager): Town well billed for Graves' Four Seasons comb. on the 2d. Bills attractive. 8th, Munc. Rantz's Minstrels. The outlook favors a good house.

Item: Burdick & Allen's Circus attempted to show here 24th, but, through the mistake of their agent in selecting a bad location, it failed to draw. Mischief-makers cut their ropes and tents, stole their musical instruments, and demolished things generally.

HARRISBURG.

Grand Opera House (H. J. Steel manager): Jay Rial's Pantomime co. opened season here 23d, to a large and highly delighted audience. Our Flirtation party, Sept. 8.

Item: Cooper & Bailey's circus Sept. 10.—The Mirror is for sale at Montgomery's book-store, South Third street.

LANCASTER.

Fulton Opera House (B. Yecker manager): Howard's Uncle Cabin co., with Mrs. G. C. Howard as Topsy, will be here 27th. Annie Firmin and John Jack with a strong co. will appear in *Civil Marriage* 30th.

Arena: Cooper, Bailey & Co.'s Allied Shows Sept. 11.

LOCK HAVEN.

Opera House (J. N. Farnsworth manager): Season will open 8th, with Ford & Denham's comb.

Academy of Music (W. F. Satterlee & Bro., managers): There is as yet no time set for the opening.

ERIE.

Park Opera House (William J. Sell manager): Season will open with Jane Combs in *Romeo and Juliet*, 31st. Followed Sept. 1 by Denman Thompson in *Joshua Witcomb*. Rial and Draper's Uncle Tom 4th, and Collier's Banker's Daughter, 7th.

WILLIAMSPORT.

C. L. Graves' Four Seasons, under Manager Mishler, 6th; Oct. 8, Agnes Leonard; 9th, Frank I. Frayne.

PITTSBURG.

Parshall Opera House: 25th, the Agnes Wallace-Villa co. to fair business, Uncle Tom's Cabin 2d.

Rhode Island.

PROVIDENCE.

Opera House (George Hackett manager): The Rantz-Santley Novelty co. will open the Fall season Sept. 3 and 4. Coming, Aberle's Minstrels. Jarrett & Rice's Fun on the Bristol, 13th, four nights.

Low's Opera House (William H. Low, Jr. manager): Will open latter part of this month.

Theatre Comique (Hopkins & Morrow managers): Opens August 30, with a specialty and stock co. Gilbert and Sullivan's *Trial* by Jury will include the entire co. in the cast.

Park Garden (Shirley & Reeves managers): The cool nights make an out-of-door entertainment uncomfortable to sit through, so the management, ever on the alert for the comfort of their patrons, have altered the spacious pavilion into an especially attractive summer theatre, and commencing Aug. 30, performances will be given therein.

Charles H. Drew has selected the cream of the Park Garden co. to form a new burlesque co., under title of Charles H. Drew Comic Opera co. Amy Gordon, Mr. Drew, Stanley Felch, Richard Gorman, Louis Clarnier and Mrs. Webb are the principals. There are minor characters and an efficient chorus. Opera Mad is the title of the piece, compiled and adapted by Mr. Drew from the libretto by Mons. de St. Remy. Other attractions still continue.

Sans Souci Garden: This is the tenth week of *Fatinitza*, and no one knows when it will end. Anna Gunther has a benefit 2d, upon which occasion Mrs. H. E. H. Carter will appear as Princess Lydia. Every seat is already taken and Miss Gunther will have an ovation.

Item: M. T. Skiff, the well known manager, has been visiting his mother in this city. He takes the road down as business

manager of the Ideal Colored Musical comb. of which Mme. Selika is the prima-donna.—Abe Spitz, a Providence boy, left here 28th, for New York, to join M. B. Leavitt's Specialty co.

NEWPORT.

The Summer season for shows at this place has been very dull, but will open rather briskly 4th, by Anthony & Ellis' Uncle Tom's Cabin co. Thayer, Smith & Monilton have engaged dates for 9th and 15th. On the 15th George S. Knight in *Otto*; 20th and week, Prof. Hartz, Illusionist; 28th, Pat Rooney's comb.

South Carolina.

CHARLESTON.

Owen's Academy of Music (J. M. Barron manager): Manager Barron will be in Charleston early in September. He has secured some of the best attractions on the road. Many new and several of the old favorites will appear. The house will have some alterations in the interior, and the seating capacity will be enlarged. Big Four Minstrels 14th.

Arena: Coup's circus will exhibit 14th.

Tennessee.

NASHVILLE.

Masonic Theatre (Wilson & Johnson managers): Opens season 3d and 4th, with J. R. Huntley's Dramatic co. The managers have increased the seating capacity and otherwise improved the house, and have booked some of the finest combs.

Grand Opera House (William A. Sheetz manager): This house is being repainted and generally renovated, but will not be opened until Oct. 3, when Haverly's Georgia Minstrels will appear, followed by Frank Mayo, Joseph Jefferson, Jarrett's Cinderella, Ford's and Leavitt's burlesque co., Jasper's Pathfinders, Buffalo Bill, D'Oyly Carte's Pirates of Penzance, and all of Haverly's cos.

VIRGINIA.

LYNCHBURG.

Opera House (T. H. Simpson manager): Coming 4th, Big Four Minstrels.

Arena: W. C. Comp's circus, 20th, to immense business; 10,000 people attended the two performances. The show was not as good as was expected, considering the advertising. Old John Robinson's circus comes 31st, which no doubt will be a better show. The town is well papered with flaming pictures, which are much admired by our country cousins.

WISCONSIN.

MILWAUKEE.

Grand Opera House (Jacob Nunnenmacher proprietor): New York Criterion Comedy co. in *Freaks*, for one night, 25th, returning 28th, matinee and evening, to large audiences. The absurdities both in dialogue and situations tend to render *Freaks* very enjoyable. This co. is not so powerful as that of last season. The acting of Mary Stuart was a good representation of the veritable old maid. A. H. Canby should cure himself of the habit of laughing when upon the stage; it spoils everything. J. B. Curran, as Old Goldberg, made a very good impression as a gouty old man. The balance of the co. was strong considering.

Academy of Music (Harry Deakin manager): Harry Deakin assumes management Sept. 1, opening with Buffalo Bill one night; Tony Denier's Humpty Dumpty, 3d and 4th, and Lawrence Barrett, 11th, with number as first-class attractions following. His intentions are to push the Academy to the front, and make it more prominent. He is energetic, and if painstaking will share the public's favors. We can now test the capacity of the theatre-going public, as the coming season promises to be a lively one. The saying is that competition is the life of trade. As there will be a quantity of the former, we can hope for the latter. We have two as good theatres as any in the country, and there is a prospect of our having a first-class vaudeville house. A house of this kind ought to pay well here, and would if properly managed. R. S. Marsh leaves us Sept. 1, going to some sunny clime, as yet unknown to me. (I think Chicago.) I wish him success in whatever he undertakes. Jacob Nunnenmacher remains sole and responsible manager of the Grand Opera House.

Items: The conflict between the city Health officer and Mr. Nunnenmacher has not assumed very alarming proportions—more gammon than anything else. Mr. Nunnenmacher stated his intentions early in the year of making marked improvement in the Grand Opera House. 'Twas not compulsory, but voluntary. The changes will tend to make the modes of egress very accessible. The interior is to be repainted and frescoed. There is to be a new drop-curtain, several new sets of scenes; the windows on the right of the house are to be converted into doors opening upon a wide balcony, with stairs descending to the street. The left wall will be taken away for twenty feet, making a doorway forty-five feet opening into a hallway with separate stairways. The profession is also to be benefited through an enlargement of the dressing rooms and stairways to more commodious dimensions. The work is progressing rapidly, and on the 16th the formal opening occurs.—The Emma Abbott English Opera co. do the honors for three nights, followed by John McCullough, Nat Goodwin, Hearts of Oak, Union Square Theatre co. in *Banker's Daughter*, Widow Bedott, Mary Anderson and a host of others.

RACINE.

Opera House (McFarlane & Rusco managers): Season opened 23d and 24th, with the New York Criterion co. in *Freaks*. The large audience 23d divided their applause between the excellence of the comedy and the efforts of the managers in their repairs and decorations. Bad weather 24th interfered. The co. suffer from the loss of Mackey and Miss Sylvester. Miss Lily Rualz, Sept. 1, in one of her rich elementary treats, assisted by Sebastian Simonsen, pianist, and American Club quartette, Forbes and Cotton comb. 3d and 4th, with matinee, in *True Devotion* and *Black Diamonds*.

MADISON.

Opera House: The New York Criterion comedy co. here 27th to but moderate business, owing, no doubt, to the intense heat. The comb. is a strong one, and the play of *Freaks* was well presented. Mr. McFarlane, of Litt & McFarlane, brought the co. here, this city being in their circuit. Booked: 13th, Child of State comb., followed later in the month by Tony Denier.

BELOIT.

Goodwin's Opera House (S. J. Goodwin proprietor): Harry Webber's Nip and Tuck comb. (well billed) will appear 26th. Webb's New Orleans Minstrels, booked for Oct. 22, have canceled till later. Sprague's Minstrels booked for Sept. 10. Mr. Goodwin has also booked, under the Litt & McFarlane management, Frank Mayo and John T. Raymond.

CANADA.

TORONTO.

Royal Opera House (J.

ger. Opened for season 23d. The entertainment given was a so called comedy. Speculation, which was presented by Col. Warner and his co. They did a very large business the opening night, and for remainder of week played to fair audiences. 30th, week, Milton Nobles.

Grand Opera House (A. Pitou manager): Will be opened for season 6th, when Joe Murphy, supported by his own co., will hold forth in Kerry Gow and Sham Rhuc.

MONTREAL. Theatres all closed. Attractions promised are both numerous and brilliant. The list at Academy, which opens 5th, is at hand, and includes Kate Claxton, Joe Murphy, Lotta, Pat Rooney, The Strategists, Soldene Opera co., The Stewart Family, Fun on the Bristol, Rice's Evangeline, Rice's Surprise Party, Sara Bernhardt, Salvini, Agnes Leonard, etc. Spencer Coe, agent for Kate Claxton, is in town.

NOVA SCOTIA.

HALIFAX. Academy of Music: Kate Claxton gave Double Marriage 19th, to a large audience, and from 21st, for her benefit, to a full house. The co. gave their last performance at a matinee 23d, when they gave from 21st to the largest house that ever assembled at an afternoon performance in this city.

CHARLES COGHILAN'S "FOR LIFE."

A Brief Synopsis of the Plot of the Play in which Our Late Wallackian Favorite is now Touring the English Provinces.

Mr. Charles Coghlan, who will be pleasantly remembered by New York theatre-goers, is touring the English provinces in a drama of intense interest, entitled, "For Life." It is an adaptation of Le Mort Civil, which has a place in Signor Salvini's repertoire. The play was given a first hearing at the Grand Theatre, Leeds, England, on August 9, where the adapter, (Mr. Coghlan) and all concerned were called before the curtain and rapturously applauded. The drama will be produced in London. As its production on this side is not among the improbabilities, and as two actors well known to American audiences are in the cast, we give here, from the Era's Leeds correspondence, a brief synopsis of the plot:

About fourteen years before the commencement of the play, Rosalia, the daughter of a proud Catanian family in Sicily, is beloved by and against the wishes of her parents clandestinely marries Corrado, a young artist. Their life is unhappy (although a daughter is born to them) in consequence of the unforgiveness of the young lady's friends. Their hearts are softened toward her by the intercession of her brother Luigi, but not toward her husband. They try to win her back to her home, but she refuses to leave husband and child. Luigi, driven to fury by this refusal, attempts to carry off his sister by force, and is surprised in the attempt by Corrado, and fatally stabbed by him before Rosalia's eyes, and for this offence he is sentenced to the galleys "for life." About this time a benevolent philosophical doctor—one Palmieri—having lost his wife in child-birth, and seeking relief from his grief in travel, arrives at the scene of the tragedy, where a fresh grief awaits him in the death of his child. But, coming in contact with Rosalia and her child in the midst of her suffering, to save the latter from odium later in life by reason of her unfortunate paternity being known, he takes Rosalia to dwell with him, and adopts her child as his own. He returns to his home in the Calabrian village, accompanied by his little daughter, as the villagers suppose, and Rosalia in the character of her governess. It is at this point that the drama commences. Little "Emma" is thirteen years old, and deeply attached to her "father" and the "governess." But clouds are gathering. The Abbe of the village bears malice toward Palmieri on account of his heterodoxy, and, having ascertained in some way the death of the doctor's child, he draws unjust conclusions as to the parentage of the little Emma, and the relationship existing between the doctor and Rosalia. One of the most devoted of the priest's flock, Agata, is house-keeper to the doctor, and a spy on Rosalia, and maliciously she tells the Abbe all that passes in the household. The Abbe determines to expose Rosalia to the villagers, and drive her out into the world. In the meanwhile word is brought that a peasant from over the mountains has sought sanctuary in the Priory, and desires to see the Abbe, who proceeds there, and forthwith finds a criminal, who has broken from his chains, and dragged himself to the sanctuary of the church for a night's shelter. This is Corrado, and the Abbe artfully and remorselessly drags from his reluctant lips the history of his crime and his escape, and buys him up with the hope of again seeing his wife and dearly-loved child, Lisa. The priest is satisfied this is Rosalia's husband, and that consequently her crime is the greater. He informs the unfortunate man of her proximity, and fans the flame of jealousy in his breast by dark hints as to her conduct. The convict next meets his pretty, delicate and beautiful daughter, and, though he knows not that she is his, something stronger than suspicion of the fact crosses his mind. But she shrinks from him in horror, and his agony is enhanced. Confronted later by the mother, he demands his child, and Rosalia, realizing that the little one's whole life depends on her present position, and her ignorance of the past, declares that she is dead; and when the unhappy wretch, with bitter tears and a pathetic appeal, kneels to her to again bestow upon him her love, and pictures his dreadful sufferings borne for love of her and his child, her only answer is the cry, "My brother's murderer." He staggers back, crushed, remorseful and agonized, and curses himself afresh for his long-repentant deed. Space will not permit us to detail what follows at this painful interview. Suffice it to say that, half suspecting that the child is the haunted Lisa, the criminal in a fury threatens to snatch her from Rosalia, and fly with her. Rosalia, to save the child, determines to sacrifice herself, and in impassioned language she offers to go with him. At last, threatened with violence by Corrado, Rosalia is rescued by the doctor, who, in reply to his question, "Who is that man," is answered by Corrado, "Her husband, who has come to judge you!" and the third act ends.

A splendid scene takes place in the last act between Corrado and Palmieri, in which the latter tells the criminal how he has benefited his wife and child, and acknowledges that the child is not his, but that she would die if taken from him. He asks Corrado if he will kill his child. The girl herself repels him with terror and clings fondly to her adopted parent. The poor fellow struggles long with his feelings in vain. But after a pathetic in-

terview with Rosalia, her old love for him, which she has vainly endeavored to repress, breaks out, and leads to a touching reconciliation. Completely subdued, the repentant murderer, overpowered by the sense of what he has lost for the gratification of one moment of blind passion, but encouraged by the sacrifices his unhappy wife has made for him, conquers his selfishness, and determines to make the greatest sacrifice of all for the sake of mother and child. He ascertains that Rosalia and the doctor are deeply attached to each other, and that he is the only obstacle to the completion of their happiness. What is the remedy? Simple, but effectual. He poisons himself—permitted to fold the child in his arms, he falls dead at their feet, and amidst breathless silence, the curtain shuts out the scene. The magnificent acting of Mr. Coghlan as Corrado was marked by almost painful reality. The details of the death scene were marvelous, but not repulsive. Miss Amy Roselle's impersonation of Rosalia was distinguished throughout by emotional power of the very highest order. She was thoroughly natural, and fairly laid hold of the hearts of the audience. Mr. Edward Price's Abbe was marked by the greatest care and attention to the minutest details. In looks and actions he was to the life the stern, unrelenting and unbending priest. The Dr. Palmieri of Mr. J. D. Beveridge, quiet yet natural, was a superb performance. Mr. Arthur Dacre played the part of Don Fernando, essential to the development of the story, in a pleasant and agreeable manner, and Miss Giffard brought out the disagreeable part of the house-keeper with great skill. Even the little Mr. J. Phipps had to do as the lay brother attending on the Abbe had evidently been carefully rehearsed. It remains only to speak of Miss Laura Lawson, who played the important part of the child. Never have we seen one so young acquit herself with such skill. She not only delivered her lines with point and appreciation, but in one or two trying situations gave indications that she thoroughly realized her important position in the drama. It is seldom that we have to record the production of such a powerful and emotional play as this, and seldom, indeed, that we find one in every part so admirably acted.

A Strong Endorsement.

The London Era, the standard authority on amusement matters in Great Britain, and withal a very conservative journal, and not given to fulsome puffery, thus treats of Haverly's Mastodon Minstrels now performing at Her Majesty's, London:

We have had of late years all sorts of American Minstrels, but the tuneful band known as "Haverly's Mastodon Minstrels" present some new features in this form of entertainment, and, to judge by the enthusiastic reception they met with on Saturday night, their visit to London will not be an unproductive one. There was a great deal of spirit and animation in the entire performance, and the variety was so great that the evening passed rapidly, song, dance and eccentric delineation following without a moment's break or pause. This is one of the special merits of the troupe, and it was fully appreciated by the vast audience welcoming with delight a new performer or a new group on one side of the stage while the artists who had just concluded made his exit. This extreme rapidity was a proof that the organization of the company was as perfect as it could possibly be, and the smartness of many of the songs and dances equally showed the readiness of individual performers. "Haverly's American United Mastodon Minstrels," to give them the full title, is emphatically what our Transatlantic cousins call "a big thing," and as such is likely to prove a big success, if we are to judge by the tremendous reception the troupe met with last Saturday. In the advertisements the number is set down at forty, and an announcement on the big drum advises the visitor to "count them." We did so, and found there were more than the number advertised; in fact, there were forty-five, twenty-two being instrumental and twenty-three vocal. The first thing that strikes the visitor who hears the Mastodon Minstrels for the first time is that they do not depend so much as the majority of minstrel companies upon the sentimental ballad. We hear less of the "Shutters being put up because Willie's dead," and there are no references to the damsel "Sleeping under the willow." There are a few of the gushing ditties we have been accustomed to, but very few. We must, however, do the vocalists the justice of saying that these are capital of their kind, and in some cases they have been made familiar in our concert rooms by popular singers. For example, "Baby mine," sung with much expression by Mr. T. B. Dixon, is one of Mrs. Osgood's favorite songs. There were only three or four sentimental pieces altogether. One of them was an excellent bass song called "A hundred fathoms deep," which was very well sung by Mr. C. F. Sh. truck. Mr. George W. Harley, a sweet and sympathetic alto, also gave a pathetic ditty, "Baby's gone," and Mr. Raymond may be credited with a success in "Only a rose." The principal feature of the entertainment was in the more eccentric portions. A great deal of this, notwithstanding the many years we have listened to American minstrels, had a freshness and "go" which told immensely with the audience. The quaint comic songs and dances, the barjo performances and comic sketches, displayed so much that was novel that peal after peal of enthusiastic applause was showered upon the artists, who had the greatest difficulty in avoiding the vociferous demands made for a repetition of many of the items. In some cases it was impossible to resist the universal desire, and the song or a portion of it was repeated.

The Mastodon Minstrels are especially strong in the comic element. Their mission is to tell comic stories and sing comic songs, and right merrily they fulfill their task. Some of the anecdotes are absolute "screamers," and they were told with such dryness that sometimes a second or two elapsed before the joke told upon an audience unaccustomed to the lightning-like rapidity of American humor. All the comic business was astonishingly successful. One of the humorists who met with extraordinary favor was Billy Rice, as clever an artist at telling a grotesque story or singing a fantastic ditty as any in the company. He has also no slight talent as a mimic and an actor, as was seen in a sketch called "The Broadway Squad," in which Billy Rice caricatured the New York police march comically, and was assisted by Billy Welch, another comedian of decided ability. Billy Emerson is a genius, too, in his way, and his imitations are very comic,

indeed. His song "Grandfather's Pants" was enthusiastically applauded. One of the most original of all the comic performers was Mr. McAndrews, who imitates the negroes of the South in a positively wonderful manner. The grin and chuckle and the childish glee of the real "colored minstrel" is seldom attempted, and is not always successful when tried. But Mr. McAndrews has caught the very spirit, tone, and character of the real nigger. The rollicking fun of his "Watermelon Man" could hardly be surpassed. The transformation clog dance was another extremely clever performance, the change from Turkish patrols being accomplished very neatly, and the dancing was remarkably finished. The Californian quartet gave a good idea of their skill in a part song "Moonlight on the Lake," and as a barjo player Sam Devere met with deserved success. Billy Welsh and Mr. John Rice were welcomed with hearty applause in a sketch called "The Old Kentucky Home," which proved extremely amusing, the dancing of a batch of young niggers in a subdued manner for fear of waking the "old folks" being full of genuine drollery. The manner in which this is accomplished, and the strict time kept to the music, indicated remarkable training as well as musical ability. A musical sketch was very clever, an imitation upon real organ pipes of a broken-winded street organ evoking shouts of laughter.

So well did the entire performance please the densely crowded house that it is quite safe to predict that Haverly's Mastodon Minstrels will have a prosperous career at Her Majesty's Theatre. A great deal of their programme is absolutely new, and, happily for the audience, the novel portions are the most effective. Evidently great care has been taken in the training of the troupe, and we anticipate full houses will reward the enterprise.

Quoted Throughout America.

[St. Louis Post-Dispatch.]

The New York MIRROR is meeting the encouragement it deserves in its efforts to elevate dramatic journalism in America. The very peculiar theatrical criticisms emanating from the New York weeklies of late have reached the very essence of absurdity, and anything like a new departure will be universally welcome. As at present conducted, THE MIRROR, as a reference in musical and dramatic matters, is quoted throughout America, as is the London Era throughout Great Britain.

More Reliable Testimony.

[Kokomo (Ind.) Tribune.]

The New York MIRROR is the best amusement instructor now published, and should find place in every household in our city.

The Best Dramatic Paper.

[Louisville Courier Journal.]

The New York MIRROR is now the best dramatic paper in the country.

PROFESSIONAL DOINGS.

—Giles & Potter's Uncle Tom's Cabin company will take the road next week.

—During this week George Holland in Our Gentlemen Friends is touring Connecticut.

—The American correspondence in the London Era is funny reading at this side of the pond.

—Manager R. M. Hooley is to have another minstrel troupe on the road this season. They commence work Oct. 1.

—Mr. Harry Smart goes ahead of the Kate Thayer Concert troupe this season. Will Chapman remains as business manager.

—Mr. Terriss' series of dramatic performances at the Crystal Palace, London, have proved a success. He is assisted at times by Mrs. Herman Vezin.

—Henry E. Hoyt is at work on a scene for the second act of the Pirates at Booth's. There are no scenic preparations being made for Bernhard's arrival.

—John Dillon, under Gulick & Blaisdell's management, is starting with great success in the West. Electric Light and Jinks and His Babies are his strong cards.

—The new Nevin Opera House, at Rome, Ga., will be opened Sept. 15. It is supplied with all the modern improvements, and has a seating capacity of 900. The house cost \$20,000.

—The Novelty Theatre, Brooklyn, E. D., has been handsomely fitted up for the opening. A beautiful new drop curtain is among the decorations. Managers Theall & Williams have a firm hold upon Williamsburg.

—THE MIRROR has dipped deep into printers' ink, having last week placed the dead walls of the city with over 10,000 posters, containing a brief prospectus of the leading dramatic journal of America.

—Mr. John T. Macaulay has secured an indefinite lease of Macaulay's Theatre, Louisville, and will open the house with very bright prospects. He will select from the canceled bookings the best attractions, and engage others just as good. We wish him all success.

—Sam Lucas takes the road about the middle of this month, as the star of the Halford Sauce Co.'s combination. Mr. Lucas will introduce his numerous and original specialties in a drama entitled "Restored," written for him by John P. Adams. Harry F. Hall is business manager.

—The following is a full list of the company engaged to support Adelle Paine: James F. Crossen, Herman Herman, H. L. Thomas, Robert Woodman, Harry Bright, Dunk Murray, Bessie Byrne, Marie Newman, Mrs. H. Hall and Little Bertie. The company will open season, under management of W. R. Park, at Elyria, O., 15th.

LILLIAN ADELAIDE NEILSON.

[Boston Sunday Budget.]

Ah, sweet interpreter of Shakespeare's muse, Which glorified all women 'neath thy spell! We bow in sorrow at the sad-voiced knell, In which expression every soul imbues Its grief as it recalls the rosy hues That marked Viola under thy sweet spell; And Rosalind, with radiance nought could quell.

And Imogen, whose love no rod could bruise, Thy life in spirit seemed personified By sweet Viola, and in death's sad hush The words, "she never told her love," now rush.

To memory's niche, where they will ever abide; But Tragedy, the tomb of Capulet It reopened for the peerless Juliet.

—EARL MARBLE.

REMINISCENCES OF OPERA.—No. 7.

John Gay, Author of "The Beggar's Opera"—Vestris—Dr. Arne—W. M. Shield—Inclendon—Bannister—English Ballad Operas—Half-Price Admissions—Marion Taylor—Opera and Burlesque.

Among the old-fashioned English musical comedies of the last century, and perhaps one of the oldest that can fairly lay claim to the title of an English operatic composition, is that quaint conceit and parody entitled "The Beggar's Opera." Quite a number of our first-class vocalists have from time to time appeared in the different roles of this musical comedy. Mr. Sims Reeves has sung and acted quite a number of times the part of Capt. Macheath (the principal character in the play), in which he became deservedly very popular. The Beggar's Opera was written and composed in ridicule of the Italian school—then for the first time introduced into England, and which, because of its declamatory style in recitative, created a considerable amount of amusement, and was the subject of satire by the wits and writers of the day. John Gay, the author, was born at the small town of Barnstaple, situate on the southwest coast of England, in the County of Devonshire, in the year 1688. He was educated at the free school of the town, then under the guidance and tutorage of Mr. William Rayner, a very clever classical scholar. Gay received a very fair education at this school, and became quite a proficient in the classics. His musical knowledge was also considerably in advance of the lads of his day, and was attained through his friend and tutor, William Rayner aforesaid. Gay does not seem to have given much attention to his musical studies beyond the time devoted to his attendance at this school, for we find that upon leaving it he turned his attention to commercial pursuits. He was apprenticed to a silk mercer in London, but becoming disgusted with trade he turned his attention to literature. John Gay was appointed secretary to the Duchess of Monmouth, and at this time his most intimate friend was Alexander Pope.

The first production of "The Beggar's Opera" took place at Old Drury Lane, Jan. 29, 1728. It had an uninterrupted run of sixty-three nights—a fact unprecedented in those days—and was the rage of the town. Quite a number of English ballad-operas received their impetus from time to time from the success of this satire, of which we shall speak presently. In 1839 Mme. Vestris—certainly the most charming as well as the most clever and versatile woman, both as singer and actress, that has ever been seen upon the English stage—reproduced, amongst a variety of musical pieces, "The Beggar's Opera," appearing herself as Capt. Macheath. Vestris was the first wife of the late Charles Mathews, at that time lessee of Covent Garden. Love in a Village is another celebrated old English opera, written by Isaac Bickerstaff. It first saw the light at Covent Garden Dec. 8, 1762. The celebrated composer Dr. Arne (who was made Doctor of Music by the University of Oxford in 1759) wrote the additional airs and harmonies to this opera. The story is a pastoral one, and the melodies and harmonies are of the simplest and prettiest school of old English song. Dr. Arne wrote, amongst a voluminous pile of anthems, hymns, chants, rounds, four-part songs, fugues and ballads, the very clever operas of "The Arcadian Nuptials," King Arthur, Artaxerxes, The Guardian Outwitted, and The Rose; also the airs to Shakespeare's As You Like It and The Merchant of Venice. Another charming pastoral opera which appeared just after this time was Rosina, in two acts. The libretto was written by a Mr. Brooke, and the music by Shield. W. M. Shield was born at Swallow in the County of Durham, in England. His father was a teacher of singing, and it is related of young Shield that such was his proficiency in musical study that at the age of 8 he could sing even difficult pieces at sight. Rosina was brought out at Covent Garden Dec. 31, 1782, when the celebrated Charles Bannister played the part of Belville. Bannister was noted as a celebrated bass singer, and had a remarkable falsetto voice. This part was afterward played by Inclendon, one of the most remarkable singers of his day. Inclendon possessed a magnificent voice, and made a great sensation about this time by his rendering of a fine nautical song entitled "The Storm." The music of these operas, although entitled to the fullest respect for its elegant and graceful construction, is of somewhat too simple a strain—albeit it was classical in form—to be palatable to the ears of the general multitude of the present day, whose tastes have been entirely altered by the highly-spiced trickeries of the French school, of whom Offenbach and Lecocq have been the head cooks. Such a strain—though sublimely poetical and graceful in its construction—as "Water Parted from the Sea," from Artaxerxes, by Dr. Arne, would no longer attract the attention of the public, much less secure their unanimous applause. No, our musical food to-day must be highly flavored to suit the fastidious taste—a taste that has been somewhat overdone.

While upon this subject, I remember the season of the "London Grand English Opera Company," under the management of Messrs. Loveday and Summers, during the years 1864 and 1865. The company was organized with great attention to details, and had in its repertoire the latest successes and novelties of London. The company consisted of Mme. Haigh-Dyer, prima-donna; the late Miss Annie Kemp (Mrs. Brookhouse Bowler), contralto; Mr. Brookhouse Bowler, primo tenore; Mr. Henry Rowland, baritone; Mr. Edward Connel, bass; Mr. Oliver Summers, buffo, and a fine chorus, and the whole under the directorship of the best conductor in England, Herr Myer Lutz, now and for some years back organist of St. George's Cathedral, and conductor of the fine orchestra at the Gaiety Theatre, Strand. This company

went out under the best of auspices, but the public taste was beginning to wane and incline to the light music-hall entertainments that about this time became popular in every town or city of the kingdom; and it was aided and abetted in its downward path by quite a number of traveling companies, organized by Vance, a noted music-hall comic singer of London, and several others of that ilk. The consequence was that, although the season ran through its accustomed term without loss, still there was such a perceptible falling off in the returns that the season was not renewed under the same form of management. Mr. Edmund Rosenthal, the baritone, about this time, also realizing the same drawback, at the end of his season of English opera reorganized his company as follows: Prima-donna, Mme. Haigh-Dyer; contralto, Miss Alessandra; primo-tenore, Mr. William Parkinson; baritone, Edmund Rosenthal; bass, Mr. Tompsett. The company had a large repertoire, consisting of Robin Hood, Lurline, Travolta, Norma, Trovatore, Maritana, Martha, The Rose of Castile, Satanella, The Night-Dancers, Bohemian Girl, Fra Diavolo, Don Giovanni, The Barber of Seville, Dinorah, Lucenia Borgia, Crown Diamonds, and The Daughter of the Regiment. Even with this fine repertoire, and a splendid chorus and orchestra, under the conductorship of Mr. George King, a very clever man, it was deemed necessary that other attractions should be added.

I will mention just here, which I think I have omitted to say, that with nearly every opera company traveling in England for many years, it was customary to add to the list a singing comedian, in order that the musical farces which for years had been popular should be played after the opera as an after piece. These generally consisted of "The Waterman," by Dibdin, containing the popular songs of "Farewell, my trim-built cherry," "The Jolly Young Waterman," "Cherries and Plums," to which was generally added by the tenor, who played Tom Tag, "The Hay of Biscay," by John Davey, and the lady who played Wilhelmina (generally the prima-donna contralto) usually added "Wapping old Stairs," (by Percy). The Quaker, by Dibdin, a very humorous petite musical comedy in one act, in which was the celebrated song (sung by the baritone) of "While the Lads of the Village," was also given. No Song, no Supper, was another laughable musical farce in the repertoire of that day, while The Swiss Cottage, The Loan of a Lover, My Precious Betsy, Nothing to Nurse, The Swiss Swains, and other farces not musical were sometimes used. These, as I said before, constituted the after pieces or extra attractions for the pit and gallery-gods, while the young half-price swells would line the upper boxes with their presence, and remain for the after-piece. At the conclusion of the opera, the more select portions of the audience in the dress circle and the private boxes, "the people of ton," would gracefully retire, leaving the humbler classes to enjoy their laughter, which was generally hearty, and sometimes boisterous.

I happened to mention above the "half-price" people. By this I don't mean to be understood they were juveniles, under age and generally understood to be privileged at half the usual price. It was the custom, which still exists in England at nearly all theatres I believe, to accept as payment for tickets what is termed half-price to all parts of the house except the galleries, at 9 o'clock. This is especially handy to the young shop-keeper, who does not get away from his counter until 8 o'clock, and then will have to go home and dress, and perhaps wait upon his young lady, and escort her to the play. It is very convenient for his pocket; for then he can "do the grand" to the upper boxes at half-price, and still not lose caste in the eyes of his lady-love. Swells, too, after a late dinner, are very fond of taking in the half-price to the opera, which is sometimes killing two birds of an evening easily—dining out with a friend at the club, and adjourning without the ceremony of ladies to escort to the opera, they can go at half-price. This, to younger sons of ancient families whose incomes are limited, is quite a little boon in the course of the year.

But to return. I say that it was found necessary to provide other attractions, for those had played themselves out and had lost their grip. I suggested burlesque, and Mr. Rosenthal eagerly caught at it. It was at a time when the Swanboroughs at the Strand Theatre and just after Paul Bedford and Mr. Wright at the Adelphi Theatre (also in the Strand), had made burlesque a great success; following close upon Vestris, at the Olympic, in Wyndham street, who had bewitched the public with her elegant satires. And it occurred to me that burlesque, added to an opera, would be the grandest attraction that could be desired; and so it proved. Burlesque in those days was played and sung by some of the best artists of the day. It was not a mere gathering together of a group of pretty girls, without regard to talent, that constituted a burlesque company. They must be highly talented ladies and gentlemen, both in singing and acting, or the public would have none of them. There has never been seen such productions since, as under Mme. Vestris' management. Well, I saw the public were ripe for this class of attraction, and Miss Marion Taylor, then in the zenith of her capabilities—and she was very clever—was engaged as the prima-donna of the "burlesque." Some little curtailing of the uninteresting portions of the opera was done, and the season opened at Worcester with Il Trovatore, which was followed by the splendidly written burlesque of Prince Amabel, or the Fairy Roses, in which Miss Taylor appeared as the Prince, Miss Alessandra (the contralto) as the Princess, and the whole of the opera company and chorus (except the prima-donna, tenor and baritone), aided by a Mr. Bentley, a very clever eccentric comedian, who played King Truko, assisting in the production. The success of the experiment was tremendous. A long season of nine months was gone through with, and an uninterrupted series of overflowing houses (without any exception) continued throughout. The season closed from fair exhaustion and needed rest only. Quite a variety of burlesques were played that season, namely, Prince Amabel, Eily O'Connor, Paris, The Lady of Lyons, Lallah Rookh, Endymion, Perseus and Andromeda, and Aladdin, and Mr. Rosenthal had substantial reason to remember his first combination of opera and burlesque.

H. W. ELLIS.

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AMONG THE MUSICIANS.

Max Pinner has returned to the city. Joseph will be one of the soloists of the first Philharmonic.

Frederick Brandies is coming into prominence as a composer.

Arbuckle has been elected conductor of Downing's band.

Emil Samet and Sarasote both want to come to America next year.

Ferdinand Duleken is writing a comic opera. The libretto is said to be excellent.

William Mason, who has been spending the summer at the Isle of Shoals, returns to the city next week.

In Mr. Charles F. Tretbar, of the firm of Steinway & Sons, the profession of this city find an able adviser and a true friend.

One of our strongest managers is negotiating with Theodore Thomas for a six weeks' tour next spring, commencing immediately after the last Philharmonic Concert here. The soloists are to be Mme. Rice-King, Wilhelmj, and Laura Bellini.

There is a rumor that Maurice Strakosch will bring Greenfield, a German pianist, to America this season. The pianist's managers ought to be happy, as there will be enough pianists to allow one to each unless some firm gets more than their share, which, if the virtues and judgment of the artists are consulted, is likely to happen.

Manager Daniel Shelby is coming to the front. He has reached over the heads of a lot of anxious people, and obtained the opening of Carl's magnificent new opera house at New Haven. He has engaged the house for three weeks from Sept. 20, and will open it with Johnny Murray, Grace Cartland and a strong company. Constable Hook will not be the opening attraction.

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The present performance surpasses in beauty all others. Its costumes, ballet and astonishing eye, and its ballets are the poetry of motion.—*SUN*.

The audience had an opportunity, in act second, to discover that the Kiralfys have not lost the art of making spectacular plays pleasing without being offensive to the most fastidious persons. The finale of the second act was naturally followed by tumults of applause which the scene richly deserved.—*TIMES*.

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